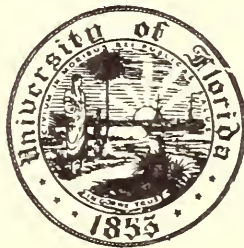



A Guide for ORAL COMMUNICATION

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A Guide for **ORAL COMMUNICATION**

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and Speech, Carleton College*

1948

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FOREWORD

A *Guide for Oral Communication* IS DESIGNED TO SERVE THE needs of college students who are taking an introductory course in oral communication—whether that course is called “Speech” and consists entirely of spoken composition, or whether it is called “Freshman English” or “Communication” and includes work in both written and spoken English. Whether students are being taught by speech instructors or English instructors, in either speech or in English departments, their needs are essentially the same: they want to learn to speak as easily and accurately and effectively as possible.

Many colleges offer a general oral communication, or speech, course—sometimes one semester, sometimes a full year. In this course the students are faced with a number of elementary speech problems: a little theory of communication, some voice and diction, perhaps some oral reading, quite a bit of speaking, a minimum of platform behavior, some group discussion, and more-or-less work in debate and radio techniques. *A Guide for Oral Communication* will prove useful in such a course. The text itself, supplemented by the articles in the Appendix, will provide the basic material. While this book does not attempt to include *everything* that *every* experienced speech teacher might want to present in an introductory course, it does include the essentials. The rest, each instructor can contribute from his own experience. For those readers who want additional specific suggestions, a list of selected readings from standard works is appended to each chapter.

During the past few years there has been a movement toward including speech instruction in the required freshman English course. A number of colleges have been experimenting with this plan and some of them have whole-heartedly adopted it. Such courses, often called “Communication,” quite reasonably combine the composition and the presentational techniques of both writing and speaking. Except for the obvious differences

of media, good writing and good speaking are not so different as we sometimes think. *A Guide for Oral Communication* will also prove valuable in these combination courses. (Obviously, it deals only with the oral part of the work.) Though I think that each chapter should be read and discussed, I also think that the emphasis and amount of time given to each chapter and the extent to which the exercises are used should be determined by the total amount of time given to oral work in the course. I have tried to make the exercises flexible enough to accommodate courses that devote anywhere from fifteen to sixty class-hours to oral communication. (See "The Use of the Exercises," on page x.)

I want to acknowledge the valuable services of a number of people. Each of the following men read the manuscript at least once: Harold B. Allen (University of Minnesota), Carroll C. Arnold (Cornell University), Paul D. Bagwell (Michigan State College), John C. Gerber (State University of Iowa), and Arleigh B. Williamson (New York University). Though these men cannot be held responsible for the finished product, their influence was great, and their help is sincerely appreciated. Ralph L. Henry (Carleton College) advised me on a very early version of the manuscript and has graciously assisted with the proofreading. My son, John Dwan Schubert, made the drawings which are used in Chapter 13. Former students, of course, have shared in the production of the book and I thank them all, especially Joseph Balich, Stanley Purdum, Kent Shaver, and Charles Slocum who permitted me to use some of their talks. To the numerous authors, speakers, editors, and publishers (specifically acknowledged elsewhere) who kindly granted permission to reproduce their material, I extend special thanks.

L. S.

Northfield, Minnesota

May, 1948

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THE USE OF THE EXERCISES

Following each chapter (except Chapter 8) is a set of four exercises, namely *A*, *B*, *C*, and *D*. The sequence and content of each set have been devised to make the exercises as useful and flexible as possible.

A—is a practical oral exercise to illustrate the text and to provide immediate practice in the content of the chapter. Exercise *A* should be used by every student if he is to profit by the material discussed in the text. *A* is the minimum requirement.

B—presents some more-or-less theoretical material that does not involve the use of *class time*. It is suggested that instructors assign *B* when they want their students to do more work than that offered by *A* but when they cannot afford to give more *class time* to oral communication.

C—presents additional oral practice. It can be used in addition to *B* or in the place of *B* by instructors who are able to devote more than the minimum class time to the work.

D—is a brief and selected annotated bibliography for students and instructors who want more information. Occasionally, exercises *A*, *B*, and *C* refer specifically to this reading list. Though these readings are not otherwise required for handling the regular material of the text, they will be definitely helpful to students who find time to read them.

To
three vigorous talkers,
John, Gage, and Chip.

THE NATURE AND FUNCTION OF COMMUNICATION

AT THE VERY BEGINNING IT SHOULD BE CLEARLY UNDERSTOOD that this book is not trying to produce orators or elocutionists. Books and teachers of oral communication gave up that objective years ago. Today we are more interested in content than in form.

We are not interested in the fancy rhetorical and technical devices of formal debate, in elegance of platform behavior, or in soul-exposing and heart-rending expression. We are not going to let ourselves get involved in trying to win friends or influence people by high-pressure methods. We are not even going to talk about art or logic, except in passing. Our only interest, here, is to help college students say what they mean as easily and accurately and effectively as possible.

In this first chapter, we'll consider:

- ' 1. Communication *vs.* expression
- ' 2. How communication works
3. The conditions necessary to communication.

Our immediate purpose is to get a general picture of the nature and function and operation of communication.

COMMUNICATION VS. EXPRESSION

We write and speak for many different reasons—to inform, to arouse, to convince, to express emotion, to entertain, to pass the time, to do one or another of a dozen different things. But all of these reasons can be boiled down to two: we want

either to get some kind of idea across to another person or to give our feelings an airing. For the sake of simplicity, we'll call the first of these *communication* (getting an idea over to someone else) and the second *expression* (giving vent to our emotions).

Although communication and expression are two entirely different things, they are usually used together. Though we occasionally find pure expression or pure communication in writing or speaking, as a rule one or the other dominates. This domination is sufficient, most of the time, to color the whole and to enable us to see that the real purpose of the passage is to communicate or to express.

EXPRESSION

The second kind of writing, expression, can be got out of the way first so that we can go on to communication. There's nothing wrong with expression; it's just that we're not interested in it here.

When you're working and you hit your finger with a hammer or jab it with a needle, you cry out "Ouch!"—or perhaps you say something stronger! Sometimes when you're particularly happy you hum, or sing, or exclaim "Boy! Oh, boy!" You utter these sounds whether there's anybody with you or not. When you're alone, or even when someone is with you, you're not trying to tell anyone that you're hurt or happy; you're merely expressing your feelings. Certain emotional, expressive people write poetry or keep a diary for the same purpose—not for publication, not for anyone to read, not even for their own future reference. All they want to do is express themselves. Poets, even when they write for publication and are consciously passing an idea on to someone else, are sometimes mainly interested in expressing their feelings.

My heart aches, and a drowsy numbness pains
 My sense, as though of hemlock I had drunk,
 Or emptied some dull opiate to the drains
 One minute past, and Lethe-wards had sunk.

In these lines by Keats, expression seems to dominate, though there is obviously an element of communication in the poem. The desire to express has produced our finest literature.

Expression is a good thing; it provides an emotional outlet, in both writing and speaking; it makes us feel better and helps us keep our balance. We have no quarrel with expression; but in this book we are not concerned with it.

COMMUNICATION

Communication is what we are concerned with. Remember, now and all through the course, "communication" is simply the name we have given to *getting an idea over to someone else*.¹ When you tell a story, when you describe something, or argue, or explain, or do anything else for the purpose of conveying your thoughts (and feelings) to someone else, you are communicating. Whenever you try to get an idea over to someone else, you are communicating. If your purpose in writing or speaking is to share your thoughts or feelings with another person, you are communicating. This explanation has been stated and restated because it is the key to the whole business of communication. The student who keeps this in mind, who understands it and believes it, is well on the way toward successful communication.

In college you'll be required to communicate constantly. You'll be giving both oral and written reports, reading foreign language assignments aloud, reading papers to the class, writing all kinds of papers, writing short quizzes, and taking both oral and written examinations. Most of these activities are what we sometimes call *formal* communication, because they are done in a more-or-less fixed manner and according to a somewhat standardized form. There is also note-taking,

¹ Often we communicate feelings, too. When the hero says to the heroine, "I love you," he is certainly communicating an idea, but he is also communicating a feeling, and he's expressing. When a poet expresses his feelings in a poem which is largely communicative, he is communicating feeling. At first glance there might appear to be some confusion between the *communication of feeling* and *expression*. But if we grant at the outset that ideas sometimes consist of feelings and that communication is an attempt to get an idea across to someone else, there can be no serious confusion and we can still see that there is a difference between communication and expression.

when you transfer an idea not to someone else but to yourself. These are all examples of relatively formal communication.

Outside of class there are countless occasions for communication. What are some of these? Which ones are formal and which ones informal? You could make a long list of the occasions, beginning with the morning greeting to your roommate, running through meal-time conversations, letters home, work in the library, conferences with the dean, the elaborate process of getting a date, bull-sessions, and concluding with the final "Good night."

HOW COMMUNICATION WORKS

The communicator's purpose is always to get an idea over to someone else. Therefore, anything which interferes with or interrupts the transference of the idea is bad, and anything which helps and makes the transference easier is good. Let's look at what happens to an idea from the time it is born in my mind until it gets into your consciousness, and then we can look at some of the things which help or interfere.

I have an idea which I want you to have. But it is certainly clear that a bare *idea*, a thought or feeling, cannot be conveyed to anyone else (except by mental telepathy or some other device not included in the curriculum). The idea has to be represented by something which is transferable from me to you. This something we call a *symbol*. Usually, of course, a single symbol is not sufficient. More often than not, a group of symbols constituting a compound-symbol is required. But, single or multiple, the symbol is conveyed either by visible marks (writing) or by audible sounds (speaking) from the communicator to the receiver of the communication—from me to you.² Within the mind of the receiver, the symbols are then transformed into the idea again.

² For our purposes, symbols must be either audible or visible.

There are tactual and possibly olfactory symbols, too, but they are not within our field of interest. We deal only with what can be seen or heard.

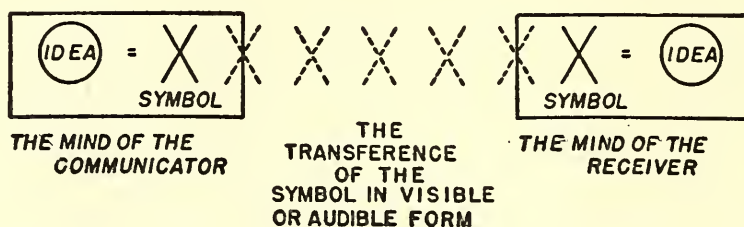
It should also be noted that symbols may *not* be visible or audible while they are in transit, as in the various types of electrical communication: radio, telegraph, television, etc. But, to the communicator and to the receiver of the communication, they are either visible or audible.

Here is a simple example. I see you running toward a railroad track. I also see the coming train, which you do not see. I have an idea that I want to save you from danger. I have an additional idea that if I can make you pause before you get to the track you can be saved. For various reasons, which needn't be considered in this course, the most convenient and effective symbol for conveying my idea is STOP. So I call out "Stop" or I hold up a sign on which the word "Stop" is printed. The symbol is transferred to your mind and there it arouses the idea that I want you to stop. I have communicated an idea to you. This is a crude and bare example which has been pared down to the simplest outline. It omits many important factors such as my experience, my selection of symbols, my intentions, your experience, your receptivity and attention, and all the other psychological and semantic factors. But the example will serve our purpose because this book deals only with communication—not with what precedes it and very little with what accompanies it.

If all the conditions were favorable and you wanted to be saved, you would stop when I communicated the symbol STOP. But the process might have gone wrong at several points. I might have mispronounced the word or misspelled it, so that it meant nothing to you. I used the English form of the STOP symbol. Suppose you had been a Frenchman unacquainted with the word "stop." The form I gave to the symbol would have been unsuccessful, whereas the word "*arrêtez-vous*" would have conveyed the right idea. I might have spoken so softly that you couldn't hear me, or the sign might have been so faded that you couldn't read it. I might have failed to catch your attention because you were concentrating on something else. Or, everything might have been all right except for one fundamental factor: you might have been a small child who, for some unknown reason, had had no experience with either the idea or the symbol STOP. That's unlikely, but it's possible. It would be even more possible if we were considering a more complicated idea such as might be conveyed by the symbol VOTE or TRY or PAY.

Your lack of experience or any one of a dozen other things might have interfered with the communication.

If everything is just right, the process of communication can be pictured in a simple diagram which omits the psychological and semantic factors that belong in the complete picture.



The idea is represented by the symbol; the symbol is given form (a spoken or printed word or words) for the purpose of transference; the symbol then produces the idea again in the mind of the person receiving the communication. Put differently: Idea = Symbol = Word = Symbol = Idea.

This is communication.

Fortunately, most of our communication consists of more interesting discourse than "stop." In speaking, and perhaps more so in writing, we use compound-symbols for the most part. Except for the imperative verbs and "yes" and "no," we rarely think in terms of single symbols or transfer those symbols in the form of single words. Most of our communication is based on compound-symbols which are complicated in their relationship and which are represented by elaborately organized combinations of words. Unrelated and unemphasized, the members of a compound-symbol remain single and meaningless.

For example, suppose I want to tell you about a letter which is on my table. The idea, the image in my mind, can be communicated by the words "the letter on my table." Each of the words in this phrase is a symbol in its own right and each has one or more meanings; that is, each represents at least one definite idea, sometimes several, as "letter" or "table." As five single and separate symbols, *the—letter—*

on—my—table, they don't mean much and certainly don't convey the idea, the image, which was in my mind when I started telling you about the letter. When they have been put together in the right order and connected to each other, certain definite relationships are established between them. They acquire a meaning which is not just the sum of the five meanings. It's a new meaning, a compound, which takes something from each word, something from the arrangement of words, something from the meanings surrounding each, and something from the particular emphasis which I give to one or another of the words. It is a compound-symbol—or more accurately, a compound representation in words of a compound-symbol. It is not five separate symbols. Despite the great complexity of most compound-symbols, we use them constantly, easily, and freely, and we give no thought to their complexity.

Communication is like running. When we try to find out what makes a Dobbs or a Cunningham run, when we study nerves, muscles, co-ordination, physiology, anatomy, and mechanics, we find that running is a very complicated and involved process. Fortunately, most of us run well enough for ordinary purposes without knowing all that lies behind and beneath every movement. However, if we want to become good runners, we must know a *little* about the mechanics, and we have to practice. So it is with communication.

THE CONDITIONS NECESSARY TO COMMUNICATION

There are a half-dozen conditions which, if they are met, will assure reasonably effective communication.

1. Communication must be based on a common ground of experience shared by both the communicator and the receiver, to help insure that the ideas and symbols are possessed and understood by both parties.
2. The form (words) which the symbol is given for transference must be known by both parties. In other words, they must speak the same language—literally and figuratively.

3. The symbol must truly represent the idea, and the word must truly represent the symbol. The equation must be balanced: Idea = Symbol = Word. (You can think of the Symbol and the Word as the same, if you prefer. They are similar. But actually there may be a difference, as when the symbol STOP is conveyed by the word "stop" or "*arrêtez-vous*" or "*Halten Sie.*")
4. The form of the symbol must be audible or visible; that is, the word must be audible or visible.
5. The receiver's attention must be secured and held.
6. In the case of compound-symbols, the parts must be properly related and emphasized.

If each of these conditions is met, communication will be practical and probably successful. If any of them is not fulfilled, a state of communication will not exist and ideas will not be transferred from one person to another. They will fall short like the ball in an incomplete pass.

The purpose of this book has been stated several times, but let's look at it once more. It is to help you convey ideas from your mind to the mind of your listeners—as easily and accurately and effectively as possible.

When you communicate, keep this discussion of the theory of communication in mind. Don't let it distract you, of course, but keep it in mind. Remember the purpose and the pattern of communication. When you read a passage aloud, when you give a talk, and when you participate in group discussion, try to see to it that you and the situation meet the conditions necessary to communication.

EXERCISES

(A)

Make a list of ten or a dozen visual symbols, such as the swastika, the skull-and-crossbones, and the dollar sign. When you come to class, go up to the blackboard and draw your symbols. Then, pointing to each visual symbol, tell

the class the auditory equivalent. Point to the swastika and say "Nazism"; don't say "Swastika." Say "Poison," not "Skull-and-crossbones." Don't name the symbol, but present the idea behind it. Then, try to tell why that symbol has come to stand for that idea.

If anyone in the class disagrees with your interpretation of the symbols, he should speak up. Try to find out why there are different interpretations. Which of the conditions necessary to communication has not been met? What interpretation is right, if any? Maybe both are right. Why?

(B)

Write two paragraphs (about 200 words each) about your college or college life. Write the sort of paragraphs which you might write in a letter home to your parents or to an intimate friend. (The paragraphs should not cover the same material.) Tell about some experience you've had, or describe the school or the buildings, people, traditions, or customs, or tell how you like college life—anything connected with the school.

In the first paragraph, *communicate*; make most of what you say communication.

In the second paragraph, *express*; make most of what you say expression.

Try to weed out all expression from the communication paragraph and all communication from the expression paragraph. If you succeed in doing this, which will not be easy, you probably understand the difference between communication and expression.

(C)

1. Read to the class the paragraphs you wrote for exercise B, above. When you finish reading, let the members of the class discuss your paragraphs. Is one truly communication and the other truly expression? What is good and what is bad about your paragraphs?

2. Here are some common foreign words and phrases.

What, if any, are the English equivalents? Do the English equivalents really represent the ideas behind the foreign words? Is a literal translation of a foreign word always a true representation of the idea? If there is no English equivalent, why not? How do we convey that idea? Why do we use foreign words if we have English equivalents? A few of these words, though originally foreign, are now English. Why?

At the suggestion of your instructor, discuss six of these terms. Tell the class everything you know about them.

| | | |
|-------------------|----------------|---------------------|
| ad infinitum | fait accompli | per se |
| affaire d'honneur | finis | pièce de résistance |
| à la mode | Gesundheit | poncho |
| a priori | hasta mañana | prosit |
| Blitzkrieg | idée fixe | raison d'être |
| carpe diem | in medias res | savoir faire |
| cherchez la femme | laissez faire | status quo |
| con amore | Luftwaffe | tour de force |
| corpus delicti | maître d'hôtel | Tovarich |
| coup d'état | mot juste | vaudeville |
| de rigueur | nom de plume | Wanderjahr |
| en rapport | par excellence | Weltschmerz |
| en route | per capita | Zeitgeist |

(D)

For further information or for comparison of points of view toward matters discussed in this chapter, look up some of the following readings:

Bloomfield, Leonard, *Language*. New York: Henry Holt & Co., 1933. (Chap. IX, "Meaning," is a thorough and interesting consideration of speech sounds as "signals.")

Clough, Wilson O., "Words Are Symbols," *The Educational Forum*, January, 1944, Vol. VIII, pages 159-168. (A semi-popular treatment of a fascinating aspect of communication.)

Flesch, Rudolf, *The Art of Plain Talk*. New York: Harper & Brothers, 1946. (Read the first two or three chapters, or the whole book. It's one of the most provocative, down-to-earth, and readable books on the subject of getting ideas

across. It deals chiefly with written rather than spoken communication.)

Fries, Charles C., "Implications of Modern Linguistic Science," *College English*, March, 1947, Vol. VIII, pages 314-320. (The attitudes and techniques embodied in this article should be compared with those of the Thorndike article below. Here is a prominent linguist speaking on the science of language.)

Hayakawa, S. I., *Language in Action*. New York: Harcourt, Brace & Company, Inc., 1941. (Chap. I, "The Importance of Language," and chap. II, "Symbols," present the popular semantic view of language and symbols. This book was a best seller and deserves some consideration.)

Sapir, Edward, *Language*. New York: Harcourt, Brace, 1939. (Chap. I, "Language Defined," is heavy reading, but well worth the effort. Students really interested in communication should read Sapir. His book is a classic in this field.)

Thorndike, E. L., "The Psychology of Semantics," *The American Journal of Psychology*, October, 1946, Vol. LIX, pages 613-632. (This article is of particular value as an example of one modern approach to meaning.)

2

QUALITIES FOR EFFECTIVE COMMUNICATION

EFFECTIVE COMMUNICATION IS NOTHING MORE THAN SAYING what you mean in such a way that your readers or listeners will know what you mean when you finish saying it. To do this, your communication must meet the requirements listed on pages 7-8 in the preceding chapter. But we can be even more specific. We can put the whole business in simpler terms and say that to communicate effectively you merely have to put the right words in the right order. This involves two things:

1. Language
2. Organization.

LANGUAGE

You've been using language ever since you spoke your first word; and you've been studying it, more or less, since you started school at the age of five or six. It's not new to you, though perhaps you've never asked yourself, "Just what is language?"

There are many definitions and theories and explanations, some of them attempting to be scientific and some quite general and even romantic. (If you read the Sapir assignment at the end of the last chapter, you got one of the best all-around explanations.) How would you define language? Try it. Stop reading for a minute and try to work out a definition of language.

However you define it, whatever your theory may be, you'll probably arrive at something like this: Language is a means of communicating. If you work a little longer on the definition, you may add that language is a means of communicating through words—either spoken or written. (Wig-wag, semaphore, and Morse code are means of communication, but they are scarcely languages.)

If we cut through philology, etymology, semantics, and all the other interesting approaches to the study of language, and get down to bedrock, we find *words* as the symbols of ideas. When we get to words, we can brush aside all their attributes except two: accuracy and vividness. Of the many characteristics of words as communicative media, accuracy and vividness are perhaps the most important. They are the ones which make words right or wrong, effective or ineffective, communicative or uncommunicative.

ACCURACY

To be accurate, words must faithfully represent the ideas behind them. On a simple and obvious level, this can be illustrated by pointing out the difference between "a little more than a mile" and "almost two miles," or between "tall" and "large" or "page" and "leaf." On a more complicated level there are the differences between "democracy" and "republic," "Hellenic" and "Hellenistic," "deny" and "not admit." To say "five" when you mean "four" is no more inaccurate than to say "think" when you mean "meditate."

Look at the inaccuracies in the following statement.

The typewriter, which is an instrument that prints letters, is a very clever invention. It completely dominates writing of all kinds. This book could never have been printed without the aid of a typewriter. It is impossible to think of modern business trying to get along without typewriters. Many college students use them all the time. Even debutantes and housewives use them constantly. In short, typewriters are imperative in modern civilization.

Can you find the inaccuracies? Where are they and what causes them?

Inaccuracies in language are usually the result of one or a combination of several causes. A word may be an incomplete representation of an idea. It may try to let a part represent the whole: "contemporary" for "modern," "house" for "building," "truth" for "fact," or "to chew" for "to eat." Or a word may be a generalization, which is the reverse of the above. It may try to let the whole represent a part: "animal" for "horse," "face" for "eyes," "flowers" for "roses." Or it may be an exaggeration or the opposite: "many" for "some," "none" for "a few," "beautiful" for "pretty," "to rush" for "to hurry." Or, it may be simply wrong, for one reason or another: "lie" for "lay," "drink" for "swallow," "volume" for "book," or "hope" for "faith." Whatever the cause, an inaccurate word does not faithfully represent the idea behind it.

Some words, of course, because they are relatively concrete or quantitative, seem to be more capable of being used accurately than others. The words "seven" and "carbon" seem to have a greater potential accuracy than "warm" or "truth." (And yet, when "warm" and "truth" are rightly used, they may be considerably more accurate than "seven" or "carbon" wrongly used.) It is certainly true that some words are inherently more accurate than others. That's a great virtue, as far as accuracy is concerned; but such words are likely to be colorless.

Try to use words in the right way. Use them accurately. Don't say "people" if your idea is the people who have a right to vote; say "electorate." Or if you are trying to convey the idea of those people who actually do vote, not just the ones who have the vote, say "voters" or, better yet, "the people who voted." Try to distinguish, if you can, between the color *of* the rug and the color *in* the rug. Accuracy of language will go far to make your communication effective.

VIVIDNESS

When you're looking for the right word, look also for the vivid word. Accuracy without vividness usually produces pretty dull writing or speaking. Old-fashioned bombastic oratory and modern flamboyant advertising have tended to

run vividness into the ground. We have come to think that vividness in language is insincere or, at least, bad taste. It's certainly true that bright and colorful language can be over-used: unrelieved bright colors become as uninteresting as dull ones; intense lights actually weaken vision. But, discreetly used, vivid language is still an effective aid to communication. Vivid words have three distinct virtues, if they are the right words in the right places: they catch and hold attention; they are remembered; and they make people see, and hear, and feel the idea they're communicating.

If a man is unusually tall, call him a giant. Metaphors are almost always vivid. Or, better yet, make your readers or listeners *feel* his height by suggesting the strain in their neck muscles as they look up at him. If you think proposed legislation is bad, don't merely call it deplorable; call it a pocket-picking bill, a war-breeding bill, or legislation to embalm and bury democratic principles. Language of this sort not only arouses attention, but it also describes your feelings accurately: it is clear that you feel that the bill will rob the public without its knowledge, or will lead us to war, or will inhibit free democratic action.

One of the simplest ways to assure vividness in language is to avoid trite words and phrases and clichés. They were good once, very good. They were so good that people used them over and over again until they ceased to carry much meaning. That's why they're objectionable now. You know the kind of words: neat as a pin, silent as the tomb, flaming youth, bone of contention, looking through rose-colored glasses, trials and tribulations, bundle of nerves, drug-store cowboy, and a hundred others. Because readers and listeners don't even notice these phrases (except to be annoyed by them sometimes) they have practically no vividness.

Good communication uses language as a means to an end. The end, as we know, is the transference of an idea from one mind to another. To assure that the transference is complete and that the idea which arrives in the mind of the reader or listener is the same as the one which the communicator had, words must be accurate and they ought to be vivid.

But remember, the purpose of accuracy is to represent the original idea faithfully—not simply to tell a part-truth. Metaphors, which are often untrue, literally, are vivid and are usually accurate meaning-carriers.

ORGANIZATION

Putting words in the right order is as important to effective communication as finding the right word. There are three well-known, though often forgotten, characteristics of any well-ordered communication. They are unity, emphasis, and coherence.

These characteristics should be present in all units of communication, from a single sentence to a paragraph to a section or chapter to a whole—whether twenty or 200,000 words. Of course, written communication is likely to be more perfectly unified, coherent, and emphatic than spoken, because the writer has more time and opportunity to think, plan, write, and revise than the speaker has. Nevertheless, really good oral communication has a generous share of unity, emphasis, and coherence.

These three qualities are probably not as distinct and unrelated as we sometimes think they are. They are separable, for purposes of study, but in practical writing and speaking they are intricately interwoven.

UNITY

Unity is singleness of purpose and execution. It is doing only one thing at a time. “Unity” means “oneness.” A sentence or a whole book has unity when it discusses only one thing, when it sticks to the subject, when it stays on the track, when everything which it says contributes to the one thing it’s talking about. Examples, illustrations, comparisons, contrasts, background details, subdivisions, causes, results—all these are permissible and often desirable; but they must be clearly and reasonably related to the subject. The whole, whether a large or small unit, must be a *single* thing.

If, for example, you are trying to describe Chicago, you

shouldn't also describe St. Louis or bog down in a tale of the late Al Capone. When you describe Chicago, you may introduce St. Louis or a number of other cities for comparison. Anything which will throw light on Chicago is legitimate. But talk about *Chicago*. While Al Capone is an interesting example of the gangster era which brought so much notoriety to Chicago, the gangster era is only one example of one aspect of Chicago. Don't let an illustration of a single quality, however interesting, defeat your purpose, which is to describe Chicago. If, on the other hand, your subject is "Midwestern Cities," or "Crime in Chicago," then St. Louis, Cleveland, Minneapolis, and other cities are certainly co-ordinate with Chicago, and you can use Al Capone as a prime example of Chicago crime. Whether or not a discussion has unity depends largely on the exact limiting of the subject being discussed.

In a discussion of twentieth-century democracy, you shouldn't try to include, co-ordinately, the democracy of classical Athens or the operations of modern labor unions. Athens and the labor unions may enter into the discussion, but only as subordinate elements. If you have time to include backgrounds in your discussion, Athens will certainly be useful. But it is, and must be kept, a subordinate factor in a discussion of twentieth-century democracy. It might be co-ordinate in a paper or talk on "Democratic Systems." And whereas the labor unions are an expression of twentieth-century democracy, they are only one of many expressions and they should not dominate the discussion. Nor should freedom of the press, race prejudice, or mass education. Each of these subjects is interesting in itself and may be an aspect of twentieth-century democracy or even democratic systems; but it is only one aspect. In a full discussion of contemporary democracy, each of these would probably be included as subordinate parts but not as co-ordinate wholes. Unity demands singleness of purpose and execution.

Here are two short paragraphs: one has unity and the other hasn't. Look them over and decide which is which. When

you have selected the one lacking unity, try to decide what is wrong with it. What would you do to improve it?

1. George Washington is America's great "first." He was, as has so often been said, "First in War, first in Peace, and first in the hearts of his countrymen." Jefferson and Lincoln were great presidents, too; and like Washington they had their greatness thrust upon them by the problems of the times in which they lived. Washington was not only our first President; he was also our first scientific farmer. At Mt. Vernon, his plantation across the river, in Virginia, where he lived both before and after his political and military experiences, he experimented with agriculture. He was a practical agronomist. A full century before agricultural colleges, he planted seeds in different kinds of soils and tabulated the results. Scientifically, he used controls in order to be sure that his experiments were sound. He kept a record of rainfall, winds, and temperature, and he studied the growth of his crops under different conditions. In his "Diary," Washington noted everything: the weather, political events, guests at Mt. Vernon, and even the health of his slaves. He took great interest in everything about Mt. Vernon. There were larger farms, during the revolutionary days, but there were none more scientifically managed.

2. New York City interests me because of its variety. Look at the buildings, for instance. The tallest building in the world is in New York. Maybe the shortest isn't there, but some mighty short ones are. There's the very moderne Museum of Modern Art and the pseudo-classical Metropolitan, a most up-to-the-minute movie theater and an old Dutch church from the New Amsterdam days. Around the corner from a spick-and-span Fifth Avenue shop is a dinky second hand store. There's an apartment building housing over a thousand people, and across the street from it is a mansion housing a lonely old man. There are façades of concrete, of stainless steel and aluminum, of glass, of brown stone, of white clapboards, of plastic, and of papier mâché. There are buildings dedicated to truth and beauty and goodness, and buildings devoted to lies and ugliness and evil. There are all kinds of buildings in New York.

You'll find no specific tricks which will assure unity; there are only two suggestions.

1. See to it that everything you write or say on any subject is clearly, even obviously, related to that subject.

2. See to it that everything which is a minor part of the subject, in its narrowest sense, is subordinated to the subject in a logical relationship which is apparent.

In short, don't try to talk about more than one thing at a time.

Much of what has been said about unity has to do with emphasis. The two qualities are tightly interrelated. A written or spoken presentation of an idea will not have unity if it lacks emphasis, and it will not, in all likelihood, have emphasis if it lacks unity. Unity is concerned with the singleness of all the parts. Emphasis is concerned with the relationship of those parts.

EMPHASIS

Most of the subjects about which we write or speak are composed of several possible parts. Although the parts are related to each other and are subordinated to the whole, we usually find that one (or two or three) of them is more important than the others. The things that determine which of the parts is the important one are the speaker's or writer's point of view and immediate purpose. Is he *pro* or *con*? Is he impartial? Is he trying to convince, or entertain, or inform? Is the idea which he is communicating a whole or is it a part of a larger unit? If it's the latter, the purpose of the part is related to the purpose of the whole. In the light of the communicator's point of view and purpose, what is the important aspect of the subject? The answers to these questions determine where the emphasis will fall.

Emphasis is high-lighting the important part of an idea and showing its relation to the whole. Emphasis involves, then, two things: placing stress on the dominant part, and showing the relation of the dominant part to the other parts and to the whole.

Suppose, for a moment, that a speaker is discussing the American Red Cross. There are dozens, probably hundreds, of things that might be said about this organization. Each of these things is undoubtedly interesting and possibly im-

portant, but, short of a several-volume study, they can't all be considered. The speaker's point of view and his purpose will determine which of the many aspects he'll emphasize. If he's trying to raise money for the Red Cross, he'll probably emphasize its need for financial support. With facts and figures, he'll talk about all the good work the Red Cross has done; he'll give specific examples; he'll point out the necessity for continuing the good work; he might even tell something of the organization's history; he'll probably stress operating costs. He may be very subtle and make the members of his audience feel that it is important to each of them individually that they contribute. But above all and underlying all will be the basic idea that the Red Cross needs money. The heroic deeds, the anecdotes, the history, and the statistics will all be subordinate to and will contribute to the emphatic idea.

What if our speaker were addressing a meeting celebrating the anniversary of the founding of the Red Cross? How would the emphasis in this talk differ from that in the money-raising talk? What if he were talking about the Red Cross to a group of war veterans? Or to a group of first-aid students? Or to a celebration commemorating the birthday of Clara Barton? The particular slant given the subject, the accent given to one or another part of the whole picture, the direction of the reader's or listener's attention, the way in which the important part of the idea is high-lighted and its relation to the other parts is shown—the emphasis of the composition—each is determined by the particular point of view and purpose of the communicator.

There are several well-known and dependable devices for securing emphasis. Any good composition and rhetoric book or freshman English handbook will give you numerous rules and suggestions for writing emphatically. This advice will apply to speaking, too. A few general suggestions for securing emphasis will serve our immediate needs.

1. Place the important part of a compound-idea at the beginning or end.

2. Subordinate the less important ideas by carefully chosen conjunctions and other transitional elements.
3. Arrange ideas so that they build up to a climax, and put the important idea at the apex.
4. Repeat the most important or significant idea.
5. In the important idea, use active rather than passive verbs and concrete rather than abstract nouns.

With obvious modifications, these suggestions are applicable to all units of communication—sentences, paragraphs, sections, and wholes. (If you want further guidance in emphasis, consult your own English text or one of the books recommended at the end of this chapter.)

COHERENCE

Coherence is evident interrelationship of ideas and logical transition from one idea to the next. Obviously, coherence overlaps emphasis, which is also concerned with the interrelationship of ideas. The new element is *transition*. Coherence in writing or speaking is simply proceeding from one thing to another in a logical, clear, and self-explanatory manner. A sentence or paragraph or larger unit is coherent when the arrangement of ideas (or the arrangement of the parts of an idea) seems to be essentially right, even inevitable. When your ideas jump around in a confused and meaningless way, you lack coherence. When they proceed from one to the next in such a way that the second seems to be the natural sequel to the first, you have coherence. You know what we mean when we say of a flabby and meandering speaker, "He's incoherent."

Here is a paragraph with obvious incoherence.

(1) There are many short-sighted prophets who doubt that the modern trends in painting will survive. (2) They further contend that most of the people, simple and honest and realistic folks who like simple and honest and realistic pictures, will not be talked into something they do not like. (3) Therefore, say these restless skeptics, modern non-objective painting will soon waste away and die. (4) Most Americans, for instance, still buy drug-

store prints of the Old Masters and cling fondly to calendar paintings—despite the salesmanship of art-dealers, lecturers, and schools. (5) These doubters contend that the *people*, who ultimately support art, want likable paintings of recognizable objects.

How would you rearrange these sentences so as to make the paragraph coherent? What are the words and phrases that contribute coherence to the rearranged paragraph?

There are two general ways to secure coherence. Ideas may be actually linked together, or they may be arranged in some logical order.

Here are the two principal ways you can achieve coherence by the link method.

1. Use linking adverbs and conjunctions such as *because, consequently, for example, however, nevertheless, secondly, therefore*.
2. Repeat, in the second idea, a key word or phrase used in the first.

Here are the standard techniques for achieving coherence by the logical-order method; they are based on a half-dozen natural sequences.

1. From least important to most important.
2. From cause to effect (or the reverse).
3. From part to whole (or the reverse).
4. From beginning to end (or the reverse).
5. From known to unknown (or the reverse).
6. A combination of these.

Any good standard composition book will give you numerous examples of each of these methods.

There's nothing new or different about unity, emphasis, or coherence. All effective communication has these qualities. You've been dealing with them for years whenever you wrote or said anything that hung together, that said something definite, that made sense. The key to unity, emphasis, and coherence is clear thinking, which is the key to effective communication.

EXERCISES

(A)

1. Turn to the Appendix and read the student talk "Assignment: To Build a Bridge" on page 267 and also Whitman's "I Hear America Singing" on page 228. Analyze these selections from the point of view of language. Look for accuracy and vividness. Pick out five or six specific examples of language which you like and the same number of examples of language which you don't like. In a very brief oral report, tell the class why you like or dislike these examples.

2. Below are some sentences which can be put together into a reasonably good paragraph about mask-making. They are now out of order. In addition, there are some sentences which do not belong in the paragraph at all. Read the sixteen sentences carefully. After you have eliminated those which destroy the unity, rearrange the remaining ones. With unity, emphasis, and coherence in mind, make a logical expository paragraph out of these sentences. (It will not be necessary to rewrite any of them.)

1. There are several distinct steps in the process of making a papier-mâché mask. (This is the opening sentence of the paragraph.)
2. After the model has been greased with a thin coat of Vaseline, the entire surface should be covered with strips of dry paper laid on so that they touch each other but do not overlap.
3. The preliminary step, obviously, is to make a clay model on which the mask will be constructed.
4. These sticky strips should overlap about one-third of an inch.
5. It is best to wait for each layer to dry completely before putting on the next one.
6. The first step in the actual mask-making process is to provide yourself with the materials: about 100 strips of paper-towel-ing, each one an inch wide and 8-10 inches long; and a bowl of medium-heavy glue.
7. The papier-mâché mask can be used in plays, at costume parties, or simply as interesting decoration.

8. Then, one by one, strips of paper, dipped in the glue and pressed free of excess glue, are laid on top of this dry surface.
9. (Regular office glue which has been slightly diluted with warm water will do very well.)
10. Many other interesting and useful objects can also be made from papier-mâché.
11. Be sure that the top, dry layer is smooth and tight.
12. Three or four layers are put on in this way, each layer of strips running in a different direction.
13. Finally, paint the mask with water-color, enamel, or even theatrical grease-paint.
14. Consequently, plenty of time, at least three days, should be allowed for the whole process.
15. *The Encyclopaedia Britannica* has a useful and beautifully illustrated article on masks.
16. When the last layer of glue-soaked paper is partially dry, but still sticky, strips of dry paper or, better yet, muslin are very carefully applied, not overlapping, but touching each other.

(B)

Make a note of the inaccurate or colorless words and phrases which you hear during a day. Listen carefully during meals, in dormitories and fraternity houses, and in classes. List these words and phrases and then write a brief comment about each. Tell how it was used, why it was bad, and how you think it could be improved or what you would substitute for it.

(C)

Below are three compositions by college freshmen. In each case much of the weakness lies in the student's failure to consider unity, emphasis, and coherence. Study each of these paragraphs and try to determine where it has gone wrong. Then rewrite a couple of the paragraphs. Use the same ideas, the same material; but be sure you improve the paragraph in respect to unity, emphasis, and coherence. Finally, at your instructor's request, read one of your revised paragraphs aloud to the class. In your oral reading, try to

indicate the improvements you have made, by stressing certain words and grouping together the parts of important ideas. (These are actual, uncorrected, and unedited freshman paragraphs.)

"The Need for a College Education"

The need for a college education becomes increasingly greater as years go by and civilization becomes more advanced. Some years back, High School would have provided a sufficient background for work in any field we could choose. There is much more knowledge available to us today than ever before. A college education is a requisite to be able to attain any good position. In the United States thousands of veterans are now receiving a college education financed by the government. A great percentage of these men would otherwise have been obliged to content themselves with what education they already had. This opportunity has done a great deal toward the raising of our country's standards of education. Civilization is no longer satisfied with mediocrity, perfection is demanded and in order to do our best to attain this perfection we must seek the highest degree of learning available to us.

"As the Twig Is Bent"

As the twig is bent so the tree will grow. I don't believe that any better philosophy than this can be found. Suppose we analyze its meaning. Let us say that as a person thinks and acts as a child, so will he act as an adult. This is to say that a person who forms bad habits in childhood and adolescence is very likely to carry these habits with him as he advances through life. At first these habits are only slight bends in the person's character, but as life proceeds, these habits or bends become worse, sometimes to the extent that a person's life is wholly destroyed. At this point we might consider the brighter side in saying that as a youngster forms good habits so will he follow these habits in maturity. It's a sad fact that too many individuals neglect to follow the straight and narrow. As we all know, the chain is no stronger than its weakest link. We know this fact to have a devastating effect upon society. Suppose we consider society as the chain and the people as its links. As the people grow so will the society grow. Subsequently we arrive at previously mentioned devastation. Society must suffer along with its subjects. Consequently we see that not only do people with bad habits suffer, but also does the society of which these people are a part.

Now it's a sorry situation that not all men are born perfect in mind or in ideal situations and environments. From this fact it's a very obvious deduction that society will suffer eternally, at least to some extent. However, the extent to which it will suffer can be greatly lessened and in my estimation must be lessened. The corrective measures are left more or less primarily up to the maladjusted person. That is, the person having in his possession poor habits. Yet this person cannot do it entirely alone. He must have outside help, the main sources being his family, his church, and his environment as a whole. In our present society this is a big order and calls for a universal co-operation. If this is not done the end can be quite clearly seen, but if it is done it will ultimately lead to a higher and more stable society, something which is a very necessary factor in world preservation.

"The Effect of Athletics on the Athlete"

Athletics are generally accepted by everyone as being valuable. Their effect for the most part is also good. Unfortunately, however, there are cases where the effect of athletics on the athlete are bad. Sometimes the fact that a man or woman has excelled in a sport makes that person conceited. This is certainly not the purpose of athletics. In my opinion, athletics are for the purpose of developing the body, both physically and mentally. This they do. Not only does an athlete acquire a strong healthy body, but he learns to think quickly. Furthermore, he learns the importance of teamwork. The main thing in an athletic contest is playing the game fairly and squarely and to the best of one's ability. Winning the game is not what counts. Of course, every team and every athlete wants to win, but by losing they learn sportsmanship. If athletes do not learn sportsmanship, then athletics are not worth while. It is the job of a coach to impress in the minds of his players that the game is the thing and not the victory. There are some more bad effects of athletics on the athlete that should be mentioned. It is possible for an athlete to overdo it in such sports as basketball and track and a bad heart is the result. And then there have been cases where football players were seriously injured, but these are not frequent occurrences.

(D)

Hodges, John C., *Harbrace College Handbook*. New York: Harcourt, Brace & Company, Inc., 1946. (The section on "Diction," pages 180-247, and the section on "Effectiveness in the Sentence," pages 248-296, are very good.)

- Perrin, Porter G., *Writer's Guide and Index to English*. New York: Scott, Foresman & Company, 1942. (Chapters III-VI, on paragraphs and sentences, offer some sound advice.)
- Roberts, Charles W., Jesse W. Harris, Walter G. Johnson, *A Handbook of English*. New York: Oxford University Press, 1944. (The following sections are very useful: "The Sentence: Unity, Coherence, and Emphasis," pages 114-153; "The Whole Composition," pages 168-187; "Diction," pages 64-97. The examples are perhaps better than the explanations.)
- Tresidder, Argus, Leland Schubert, Charles W. Jones, *Writing and Speaking*. New York: The Ronald Press Company, 1943. (Chap. V, "Developing the Idea," has helpful illustrations.)
- Woolley, Edwin C., and Franklin W. Scott, *College Handbook of Composition*. Boston: D. C. Heath & Company, 1944. (The section on "The Word," pages 3-49, the one on "The Sentence," pages 50-103, and the one on "The Paragraph," pages 109-124, offer some good suggestions. This book is useful although it's not easy reading.)

Almost any other freshman handbook or composition book will have some valuable suggestions for language and organization.

3

DISTINCTIVE CHARACTERISTICS OF SPOKEN COMMUNICATION

NOW THAT WE HAVE SOME IDEA OF WHAT EFFECTIVE COMMUNICATION is, we should consider the question: What are the differences between *oral* and *written* communication? The difference is essentially that between talk, an apparently natural and relatively informal activity, and writing, a less natural, perhaps, and certainly more formal activity. Raymond F. Howes put it neatly when he wrote: "Talk is the mind questioning—approaching, by any momentarily attractive route, the formulation of an idea, and expressing itself in words as it goes. Writing is the careful statement and amplification of the idea after formulation, clothed in the best words to be found by patient toil." ¹

When we look at the difference between oral and written communication, we can limit our discussion to sentences, because the sentence is the basic unit of communication. Almost all that we say of sentences will apply also to paragraphs and larger units.

However, a warning is necessary at this point. It is always difficult to *write* about speaking, because as soon as examples and illustrations are written down they are no longer examples of *spoken* communication. The printed page cannot do to an idea what the speaker can do to it.

¹ "The Talked and the Written," *Quarterly Journal of Speech*, April, 1940, Vol. XXVI, page 234.

Speakers do not actually speak in "sentences"—which are grammatical units. They speak in thought units. But because this book is written down and because therefore the reader cannot see and hear the author, illustrations must be in the form of grammatical units rather than thought units.

We'll talk about "sentences" and we'll illustrate the difference between writing and speaking in terms of sentences. But you must try to think of a "sentence" as not only a somewhat formal *grammatical* unit but also as a free *thought* unit. The word "sentence" is going to do double duty: it will refer to a written grammatical unit and at the same time to a spoken thought unit. To repeat: hereafter, when the term "sentence" is applied to written communication, it means both a grammatical sentence and a thought unit; when it is applied to spoken communication, it means a rhetorical thought unit.

How are good written and good spoken "sentences" similar and how are they different?

While it is true that numerous sentences are not complete (do not have a subject and predicate), the practice of speaking incomplete sentences should certainly not be encouraged. We use incomplete sentences in both writing and speaking, when we need to, and often they're desirable. But rarely is an incomplete sentence as good as a complete one, at least in connected discourse.

For the most part, good written sentences (grammatical units) and good spoken sentences (thought units) are very similar. There are, however, three significant differences. Written and spoken sentences differ (at least they should differ somewhat) in:

1. Brevity
2. Simplicity
3. Language.

Without advocating long, involved written sentences or formal language and construction in writing, we can nevertheless recognize the fact that written sentences can be longer and more complex than spoken units and that spoken language

can be more informal and should be more colorful than written language.

BREVITY

A spoken sentence should be comparatively short, whereas a written sentence can be quite long and be a good sentence. Perhaps the written sentence would be better if it were shorter, but it can still be good. Very few long spoken sentences are good.

This difference springs from the difference between time and space. Most of us think of time and space as two quite different things. We can pause in *space* and the relation between us and space is fixed. The space around us is there, and it stays there, and things in space stay there for us to look at. We can pause in *time*, too, but time moves on. The present becomes the past in the wink of an eye. We cannot see or hear what has been or what is coming; we can only remember (and not much, at that), or we can guess. Now, if you're not lost in this pseudo-scientific explanation, let's see what all this has to do with writing and speaking. Stay with it, if you can, because this is really a very significant matter.

A written sentence is spatial; it is all in one place in space. It can be viewed as a whole. If it's too long to be taken in one bite, it can be read in parts, reread if necessary, and put together again. The reader can say to the author, "Wait a minute. Let's have that once more." If the sentence is so long (the thought unit so involved) that the reader loses track of the beginning when he gets to the end, he can back-track and pick up the beginning. Both the writer and the reader have a certain amount of leisure, because space is fixed.

A spoken sentence, however, is temporal; it is spread out through time. If it's more than a very few words in length, it cannot be heard as a whole. It can't even be perfectly remembered without some effort on the part of the listener. (Listeners hate to spend energy!) The listener's mind will not retain the beginning if it's too far removed from the end. Not knowing the exact pattern in the speaker's mind, the

listener is necessarily at a disadvantage because he cannot work at as great a speed as the speaker. When the sentence is very long, the listener drops behind. Only under a very few informal circumstances can the listener ask the speaker to go back to the beginning.

We've all had the unpleasant experience of trying to keep up with the thinking of a speaker who uses long and complicated sentences. We often give up and hope to get in again at the beginning of the next idea. Except when they are exceedingly well presented, long, involved sentences in speaking are dangerous. A relatively short sentence is always safer and better than a long one.

SIMPLICITY

A spoken sentence should also be relatively simple. Complexity and undue length often go hand in hand; long sentences are likely to be involved, and involved sentences are usually long. Again, the time-space theory is applicable. The reader of a complex sentence can reread. He can pause and look. He can take time out when he needs to. The listener cannot do that. He has to take things as they come.

Listening to a sentence is like looking at a long parade through a narrow crack in a fence. Now you see it; now you don't. When it has passed by the crack, you can only trust to memory. But worse than this: you can only see one part of the parade at a time—the part right opposite the crack. Suppose, instead of looking through the crack at a parade—a series of unrelated items—you were looking at an immense panorama which was being moved across your narrow field of vision. Suppose it were an involved scene with lots of characters and incidents all of which were related and together told a somewhat complicated story. You'd probably have quite a bit of difficulty following the story. So it is when you're hearing a long and complicated sentence. The analogy isn't perfect, of course, but it suggests the temporal nature of speaking.

All relationships within a spoken sentence must be clear

and simple. Because the listening mind cannot easily follow an involved thought pattern, and because listeners have to keep up with the speaker or lose something, spoken sentences should be less complicated than written ones.

True, a sentence which is complicated and has to be figured out isn't the best, whether it's written or spoken. But written sentences *can* be figured out; spoken ones cannot—without repetition. Some ideas, of course, are so involved that they require relatively involved sentences to communicate them. Often even a careful speaker cannot avoid somewhat involved sentences, but he should do all in his power to try. Actually, however, a speaker probably has less need for using involved sentences than a writer has, because the speaker is present during the communication process. He personally supervises the process. By vocally stressing key words and vocally grouping them, and by gestures, the speaker can often show complex relationships without having to resort to complex sentences. (More of this in Chapter 5.) Also, if he must use a complicated sentence, the speaker can help the listener keep up with him by these same vocal aids.

If it is more difficult to grasp a long and complicated idea that is spoken than one that is written—and it unquestionably is—then the speaker should try to be less lengthy and less complicated than the writer. Speaking often requires more illustrations and examples than writing, because the listener usually has only one chance to get the point; but the illustrations should be simple and clear and the examples brief. Brevity and simplicity and clarity are virtues in all communication; and they are the first essentials of good speaking.

LANGUAGE

In the matter of language (including grammar) there is also a difference between oral and written communication. Spoken language is usually less formal than written language and it ought to be more lively and colorful and sug-

gestive. Spoken language has three peculiar characteristics: it is relatively informal; it must act rapidly; and it is heard rather than seen.

INFORMALITY

It isn't so much that writing ought to be more formal than speaking, but rather that speaking can very well be less formal than writing. Let's put it this way: in writing you ought to be more careful with your grammar, sentence structure, and choice of words than you are in speaking. When you're writing, there's no reason not to be careful. Time is usually on your side; grammars and dictionaries and guide-books are available. Nine out of ten times you can rewrite as much as you need to.

A writer shouldn't allow misplaced modifiers, incorrect cases or tenses, or antecedentless pronouns to confuse and taint his writing. He has no excuse for writing poorly constructed and awkward sentences. Readers, unfortunately, expect writing to be almost perfect.

A speaker, on the other hand, is expected only to be sensible, clear, and to the point, because the speaking situation is quite different from the writing situation. The speaker's time is always somewhat limited; he is always obliged to think more rapidly than the writer; and often he has to think on his feet. A good speaker, of course, knows the rules of grammar and sentence structure and he's had enough experience to enable him to think and speak reasonably grammatical and well-constructed sentences. But neither he nor his audience expects absolute literary accuracy or a polished literary style. We are all willing to overlook a few errors in speaking. We expect less formality.

So it is with words. There is no excuse, in writing, for ineffective or inaccurately used words or for awkward or stiff or slovenly language. Except in the case of dialogue and prose fiction, slang is usually questionable in writing. The writer must choose his words carefully, making them as ac-

curate and as vivid as possible. He can take all the time he needs (except in examinations). In writing, colloquial language is often as suitable as formal or technical language. But not all writing can be colloquial.

Almost all speaking can be colloquial. Certain formal speaking occasions such as sermons and commencement addresses demand a modicum of formal language, but most of us never find ourselves in the position of guest speaker. For the most part, colloquial language is best—in speaking.

Furthermore, spoken language can be somewhat unorthodox simply because it isn't written down. You can't be held responsible for it (except on the radio). It may be dangerous to appear to be encouraging speakers to use poor grammar or carelessly chosen or "bad" language, just because it isn't written down and they can't be caught red-handed. But the fact remains that the speaker has a certain freedom in this respect and he ought to take advantage of it—if it will make for good communication. One reason why beginners in this business have difficulty is that so often they feel that they have to be literary and polished. They don't realize that talk is different from writing. It doesn't occur to them that all they have to do is to get up and say what they really mean. They forget that speakers, like poets, have a kind of license.

Speakers, for example, can get away with slang and clichés when writers would be viciously attacked for using such un-literary language. The speaker doesn't always have time to hunt for the most original and potent word. Don't worry about that. Practice makes perfect. If you know what you're talking about and if you really feel it, you can usually hit upon the right word. If you think that a certain political or economic condition is "rotten," say so. If you think that your proposed project is "a honey," say so. Don't worry too much about slang—though you'd better stay far away from profanity and vulgarity. Don't be afraid of straightforward, down-to-earth language—if it conveys your idea. And don't be afraid of an occasional cliché—if it conveys your idea. The best speakers occasionally indulge in a cliché with con-

siderable effectiveness.² Just remember that you *may* be able to find a better way of saying the same thing.

IMMEDIACY OF EFFECT

Because oral communication is transitory, a spoken word must act rapidly; it must make an immediate contact. The thrust must strike home at once. A written word can be more leisurely. The reader can look at it, think about it, feel it, and let its full meaning and force emerge. The listener can do this to some extent, too, but not so much—because the speaker is going on and the words are piling up. The spoken word has to act quickly and get an immediate reaction. For this reason it ought to be more colorful and stronger and more obvious than the written word.

AUDIBILITY RATHER THAN VISIBILITY

The third peculiar characteristic of spoken language is that it is *heard* rather than seen. Though it is true that some written language, such as poetry, is heard in a way, the sound of the words isn't as important to writing as it is to speaking. Conversely, spoken words are not easily visualized; they are not seen. Both of these conditions should be kept in mind.

Words which people are accustomed to see but seldom to hear or words which are not pronounced as they are spelled are not the best kind of words for the speaker to use. Technical terms and other highly specialized words have less meaning when they are heard than when they are read. People aren't accustomed to hearing them. This is often true, too, of foreign words and phrases and particularly foreign proper nouns: *nolo contendere*, *sans*, *homme d'esprit*, *deus ex machina*, Matyas Rakosi, Jogjakarta, Chou En-lai. If you use words of this sort in speaking, don't assume that your listeners will know them, even though the words might be

²In "The Use of Clichés by Four Contemporary Speakers," *Quarterly Journal of Speech*, April, 1945, Vol. XXXI, pages 151-155, Edd Miller and Jesse J. Villarreal demonstrated that Roosevelt, Churchill, Wallace, and Eden—all effective speakers—scattered clichés generously through their talks.

familiar if seen in print.³ These words are not particularly difficult and they should certainly be used when the need arises. We must simply remember that when we do use words which are more familiar in writing than in speaking or words which have awkward pronunciations, we must pronounce them carefully and see that they are explained, either by context, by apposition, or by definition. Sometimes it's even desirable to spell them out.

The good speaker has a rich and broad vocabulary and the ability to draw words out of it on a split second's notice. Even the best speakers, of course, do occasionally fumble for words. Sometimes they fish around and then bring up the wrong one. But if they don't fumble too often, they are readily forgiven. In fact, we tend to distrust speakers who are too glib, just as we distrust them when they use too many high-priced words. The language of a speaker, with exceptions too rare to mention, should be simple, colloquial, and, above all, human—with many of the normal human weaknesses.

Except for these differences and the obvious differences of media, oral and written communication are not so dissimilar as many people think.

EXERCISES

(A)

Read the excerpt from the talk by Mrs. Roosevelt, on page 277 of the Appendix. This passage (which is the beginning) is obviously an example of spoken communication—probably extemporaneous if not impromptu. Had Mrs. Roosevelt written this for publication, it would doubtless have been different in many ways. In what ways would it have been different? In grammar? Sentence structure? Words?

³ There are also some words which are wholly acceptable in print but tend to be taboo in speaking: words having to do with sex and other non-drawing-room subjects. Avoid these words as much as possible in speaking. They may horrify your listeners and cause them to lose interest in you or to discredit what you have to say. There's no need to be prudish; but neither is there any need to be offensive.

Rewrite one or two of Mrs. Roosevelt's paragraphs as you think they would have been written had they been intended for publication. What changes have you made? Why?

In a brief oral report to the class, read one of the original paragraphs and also your revision; and explain the differences and the reasons for them.

(B)

Read one of the student talks printed in the Appendix, pages 264-273. Then write a report in which you analyze the talk. Consider length, complexity, and language. Note particularly the kinds of words used.

(C)

Read the excerpt from Roscoe Pound's essay, "Humanism and Democracy," and also the one from his talk, "The Judicial Process Today," on pages 233 and 274 in the Appendix. Although these two selections do not display all the differences between written and spoken communication, they do show some of them. Study the two selections carefully and then make an oral report to the class. Tell about Mr. Pound's written and spoken style. Consider as many of the points mentioned in the above chapter as you can.

(D)

Oliver, Robert T., Rupert L. Cortright, Cyril F. Hager, *The New Training for Effective Speech*. New York: The Dryden Press, Inc., 1946. (Chap. II, entitled "Patterns of Speech," discusses some social and personal aspects of oral communication. An interesting view of the characteristics of speaking.)

Thonssen, Lester, and Howard Gilkinson, *Basic Training in Speech*. Boston: D. C. Heath & Company, 1947. (Chap. II, "The Nature and Functions of Speech," offers another view of oral communication. Without directly comparing written and oral communication, this chapter makes some valuable implications.)

Tresidder, Argus, Leland Schubert, Charles W. Jones, *Writing and Speaking*. New York: The Ronald Press Company, 1943. (Chap. IX, also called "Writing and Speaking," presents a fairly good picture of the similarities and differences. There are three valuable illustrations of the written and spoken form of the same material.)

4

PRONUNCIATION AND ENUNCIATION

IN ORAL COMMUNICATION, SYMBOLS ARE CONVEYED IN AUDIBLE form. Speech is a flow of meaningful sounds. Sounds, obviously, must be heard if they're to mean anything. If they can't be heard, they might as well not have been made. So, the very first requirement, the *sine qua non*, is that speech sounds be spoken loudly enough to be heard. The second requirement is that they be accurate and distinct. There are two ways, as far as sound is concerned, that communication can be interfered with: the wrong sounds can be made (mispronunciation); or they can be made so inadequately that they seem to be wrong or at least confusing (poor enunciation). In order to avoid communication break-down through faulty sounds, we should give some thought to

1. Pronunciation
2. Enunciation.

PRONUNCIATION

When you study the history of the English language, you find that pronunciations have been constantly changing. Spellings have changed, too, but not so rapidly nor so much as pronunciations. Even at any point in the history of language, a given word is pronounced in different ways by people of different classes or in different parts of the country. Because of the recent increase in the number of people being educated, as well as recent improvements in transportation and communication, sound changes are slower now than they

were in past centuries. Nevertheless, pronunciations still change.

ACCEPTABLE PRONUNCIATION

There are so many different ways in which a word is pronounced at any given point in time and so many changes from time to time that it is just about impossible to say to a man, "You didn't pronounce that word correctly." All you can safely say to him is, "You didn't pronounce that word the way I or the dictionary or the best people or educated people pronounce it." He didn't pronounce the word in an *acceptable* manner. But there is really no right or wrong.

There is, however, an *acceptable* pronunciation (or several of them). It changes from time to time; it shifts; but at any given time there are one or more acceptable pronunciations for most words.

Acceptable to whom?

Acceptable to the people who know most about words, who are most conscious of them, who are most concerned with saying things effectively, intelligently, even politely—the writers, lecturers, teachers, public speakers, the most "literate" people, the people who cultivate a reasonable, clear, effective manner of speaking. These are the people who inevitably establish our standards of speech; "standards" is a word to avoid, however, because it implies fixed, arbitrary, pre-established, and unchanging rules and regulations. There are no such things in pronunciation.

Acceptable pronunciation is a little bit like acceptable styles in clothes. When you are planning to get a new suit or dress, you look around (sometimes unconsciously) to see what people are wearing. If skirts are long or trouser cuffs are wide, you know what to get. What kind of people do you observe? Not just anyone! You observe the clothes of those people whom you and your friends consider well dressed. You look in the magazines to see what important people are wearing. You go to a store which sells the kind of clothes (or copies of them) these people are wearing.

Your clothes policy is determined by what the best people are wearing—"best people" from the clothes standpoint. You go as far up the clothes scale as you can. The point is, you consider *acceptable* whatever others whose opinions you value consider acceptable.

So it is in speaking. Our standards of speech are determined by the "best people."

Insofar as there is any pronunciation authority in American speech, it is probably the volume edited by John Samuel Kenyon and Thomas Albert Knott, *A Pronouncing Dictionary of American English*. At the beginning of their "Introduction" Kenyon and Knott make this statement: "It is the purpose of this dictionary to show the pronunciation of cultivated colloquial English in the United States." Then they go on to define the word "colloquial." They point out that it does not mean incorrect or inferior or even local speech, as is so often thought, but that it means the speech which is in actual use by careful people in ordinary circumstances. After an enlightening discussion of "colloquial," Kenyon and Knott arrive at a statement which both defines terms and explains the kind of pronunciation recommended by their book. "Colloquial pronunciation," they write, "is here treated as the conversational and familiar utterance of cultivated speakers when speaking in the normal contacts of life and concerned with what they are saying, not how they are saying it."¹ The pronunciations in the Kenyon and Knott dictionary represent the sounds which are used by people who know something about and are interested in good speaking, when they are speaking in everyday life situations and when they are not primarily conscious of *how* they speak.

What we are striving for in this chapter is speech which is satisfactory to the greatest number of persons who know about such things and who use good speech—and we're more interested in their use than in their knowledge. We can do

¹ By permission. From *A Pronouncing Dictionary of American English*, by John S. Kenyon and Thomas A. Knott, copyright, 1944, by G. & C. Merriam Co.

no better than to repeat and accept the Kenyon and Knott statement. What we are working for here is "the conversational and familiar utterance of cultivated speakers when speaking in the normal contacts of life and concerned with what they are saying, not how they are saying it."

WHERE TO FIND ACCEPTABLE PRONUNCIATION

Now the question is, where can we find out what the acceptable pronunciations are? Almost any good dictionary will serve. One thing to be remembered, however, is that many general dictionaries are more interested in meaning and use than they are in pronunciation. A better source, because the editors are primarily interested in sounds, is a pronouncing dictionary.

Here is a list of some of the most satisfactory and dependable sources of pronunciation.

Bender, James F., *NBC Handbook of Pronunciation*. New York: The Thomas Y. Crowell Company, 1943. (A useful pronouncing dictionary for *American* speech, based on the pronunciations of major radio announcers and commentators. Uses two methods of indicating sounds: a "respelling diacritical system" and the International Phonetic Alphabet.)

Funk and Wagnalls, *New Standard Dictionary*. New York: Funk & Wagnalls Company, 1942. (A general dictionary, with pronunciations indicated. Uses two methods of indicating sounds: the "New Key" or "Scientific Alphabet," a modification of the IPA; and a system of diacritical markings. The first of alternate pronunciations is considered by the editors to be a preferable one.)

Jones, Daniel, *An English Pronouncing Dictionary*, fifth edition. New York: E. P. Dutton & Co. Inc., 1943. (The standard pronouncing dictionary for *British* speech. Uses the IPA.)

Kenyon and Knott, *A Pronouncing Dictionary of American English*. Springfield, Mass.: G. & C. Merriam Company, 1944. (The best pronouncing dictionary for *American* speech. Uses the IPA.)

Merriam-Webster, *New International Dictionary* (second edition, unabridged). Springfield, Mass.: G. & C. Merriam Company, 1940. (A general dictionary, with pronunciations indicated. Uses the "Webster Phonetic Alphabet," a system of diacritical markings. The first of alternate pronunciations is "usually" preferred.)

New Century Dictionary (two-volume edition). New York: D. Appleton-Century Company, Inc., 1944. (A general dictionary, with pronunciations indicated. Uses regular diacritical marks with a few special variations explained in "Key." No preference between alternate pronunciations.)

For information concerning special pronouncing dictionaries—for place names, technical terms, and so on—see Hirshberg's *Subject Guide to Reference Books* (Chicago: American Library Association, 1942), pages 181-185.

METHODS OF INDICATING PRONUNCIATIONS

Whenever you look up a pronunciation in either a general or a pronouncing dictionary, you have to find out what system your book uses to indicate sounds. As you have already noticed from the comments on the books listed above, there are several sound-indicating systems in use. While it isn't quite true that each book has its own method, it's almost true. But fortunately each book also includes a "key" to pronunciation, some sort of chart or table or descriptive list of sounds, for explaining the system being used. Don't fail to study the "key" before you look up a pronunciation.

In general, there are three possible ways to indicate pronunciation. One is to spell out the word in the usual way and then mark the letters and syllables in some fashion, so that their pronunciation is evident. Another method is not to spell out the word at all, but to indicate its pronunciation by a combination of printed symbols, each of which represents a sound. The third way, which has infinite variations, is to combine the spelling method and the symbol method. This is the plan used in most general dictionaries.

The first of these systems isn't very practical because English spelling is so unphonetic. Spelling doesn't mean much as far as sound is concerned. We can take a word like "dog" and print it d ō g, and if you know what the mark over the "o" means, you can pronounce it. Or we can even spell out "cyclone" with markings, so that the first "c" is sibilant, the "y" long, the second "c" hard, the "o" long, and the "e" silent—ç ŷ c l ō n ē. But how are you going to mark a word like

“anxious”? The marked spelling system isn’t very satisfactory.

The second system is much better, but it requires the learning of a new set of symbols. There are in actual use several systems of this sort. The best and the most used is the International Phonetic Alphabet. In the IPA, each sound is represented by a symbol. Most of the symbols are regular English letters; a few are letters from other alphabets; and the rest are symbols designed for the purpose. But even the symbols from our own alphabet are pronounced in one and only one way. For example, [a] is the a-sound in “father,” while the diphthong [ei] is the a-sound in “male,” and [æ] is the a-sound in “hat.” To make the symbols more accurate and to further limit their sound, phoneticians can describe exactly how each symbol-sound is made—what speech organs are used in producing the sound and their exact position and movement. The IPA is unquestionably the most accurate means of indicating sound. Students who are seriously interested in vocal sounds and pronunciations should study phonetics and learn the IPA.

Then there are various methods which combine the first and second systems. Funk and Wagnalls’ “Scientific Alphabet” and the “Webster Phonetic Alphabet” are of this combination type, as are most regular dictionary systems. These systems are certainly less accurate than the IPA, but they are satisfactory for most general purposes and are considerably easier to learn. (For an interesting comparison of the systems used by the major dictionaries, see pages lix-lxviii in the unabridged *Merriam-Webster Dictionary*, second edition.)

Any system for indicating pronunciation is relatively satisfactory to the extent to which it limits the pronunciation of a symbol or mark. The important thing is that you know the system you are using. Don’t hesitate to refer to the key. It’s always dangerous, when you look up a word, to *assume* that you know the system. You must be sure that you interpret the marks and symbols correctly and that you know the dictionary’s method of indicating preference, if any.

The most important thing to remember about pronuncia-

tion is that there is no single *right* way to pronounce a word. There is only an acceptable or preferable way, or several ways.

Be sure that you know and use the pronunciations which are acceptable and that you avoid pronunciations which are unusual, private, or personal.

ENUNCIATION

There is less to say about enunciation than about pronunciation. Enunciation can be defined as meaningful clarity of pronunciation. It consists largely of sounding all the sounds that are supposed to be heard and giving them the emphasis they're supposed to have. "Supposed," is based, of course, on acceptable pronunciation.

Enunciation can go wrong in two directions. It can become careless by omitting sounds or under-stressing them; or it can become too careful by being overly precise and stressing sounds that shouldn't be stressed.

SLOPPY DICTION

The first of the enunciation faults we sometimes call "sloppy diction." Here are some fairly common examples of sloppy diction:

architek for "architect"
bedder for "better"
calry for "calory"
equilibrium for "equilibrium"
zactly for "exactly"

Novemer for "November"
tempature for "temperature"
tabaca for "tobacco"
trine for "trying"
winnow for "window"

Sloppy diction is misleading and sometimes confusing. Actually, of course, your listeners usually understand you even when you're sloppy. They realize that *continaly* means "continually." The context usually helps. There are times, however, when sloppy diction can be as confusing as misspelling, as when you make sounds which could mean either "hit" or "hid," or "no" or "now," or "picture" or "pitcher." Even though this kind of confusion rarely occurs, it does occasionally, and it's a good reason to avoid sloppy diction.

Another reason, and an even better one, is that sloppy diction is sloppy. It's slovenly, careless, unclean. It's like unkempt hair or clothes. Dirty fingernails are no reflection of a person's moral or physical or intellectual worth, but they are slovenly and we try to avoid them. So we should avoid sloppy diction, just because it's sloppy.

The best reason to avoid sloppy diction is that it calls attention to itself and thus interferes with communication.

SCHOOL-TEACHER DICTION

The second of the enunciation faults is "school-teacher diction." It is that overly precise, meticulous, sound-each-of-the-syl-la-bulls kind of speech practiced by some finicky people. It is common among teachers who are obliged to hit every syllable for reading and spelling purposes. We can forgive it in the teachers, while they are teaching reading and spelling, but we can't forgive it in others. Most of the people who habitually speak this way have never got beyond the syllable stage of reading and speaking. This kind of diction is a mark of linguistic infantilism.

Not only do the linguistically infantile people sound every syllable with equal stress, they also frequently give equal stress to every word, whether or not it's worth stressing. They enunciate "A group of women stood on the corner" so that it sounds like ten equally important and isolated syllables: a-group-of-wom-men-stood-on-the-cor-ner. It's the same kind of speaking you hear in a second-grade reading class. "I-see-a-boy. The-boy-is-Tom. Tom-has-a-brown-dog." This sort of speaking is as much an enunciation fault as sloppy diction is.

Speech is a flow of meaningful sounds, not a series of separate ones. It is a continuous stream of sound which is the vocalization of unified and related groups of symbols. The symbol which describes a certain location is given visual form in the words "on the corner" and audible form in the group of sounds *on the corner*. In this flow, the stress naturally falls on the sounds which we spell "cor"—not on all the

sounds in the group, and particularly not on "the," which deserves nothing more than a kind of unaccented grunt.

Enunciate to convey meaning, not to present a series of unrelated sounds or to represent the spelling of a group of words. Enunciate carefully and cleanly and accurately, not sloppily. Enunciation, like pronunciation, should be an aid to communication, not an end in itself. Of the two faults, sloppy diction and school-teacher diction, sloppy diction is probably the least harmful. It is just carelessness, and the speaker's mind is still on *what* he's saying. School-teacher diction is fussiness, and the speaker's mind is likely to be on *how* he's speaking.

EXERCISES

(A)

On page 47 is a brief list of words which offer pronunciation and enunciation trouble. Some of these words are frequently mispronounced; some are often badly enunciated; and some are included because there are several acceptable pronunciations, not just one, as we so often think.

Look up the words in Kenyon and Knott or some other reputable dictionary. Make up a sentence for each word. Read your sentences to the class and read each acceptable pronunciation you find. Whenever your classmates disagree with your pronunciation, quote your source and try to straighten out the difficulty. Watch both *pronunciation* and *enunciation*, and read the sentences for meaning, not for sound.

(B)

Here is an exercise to give you some practice in using a system of indicating pronunciation. Make an alphabetical list of the students in this class or of twenty-five members of the faculty. Go to your favorite dictionary, either pronouncing or general, and learn the system of indicating pronunciation. Study the key carefully. (Don't use the International Phonetic Alphabet, unless you've had previous experience

| | | | |
|---------------|---------------|--------------|-------------|
| abdomen | coupon | hangar | program |
| absorb | dahlia | Hawaii | querulous |
| absurd | data | Harvard | quixotic |
| abyss | decade | herb | ration |
| acclimate | decadence | hover | really |
| address | de luxe | humble | realty |
| adult | demise | illustrate | recluse |
| advertisement | depot | inclement | Renaissance |
| alias | despicable | inexplicable | renascence |
| ally | detail | infantile | research |
| almond | detour | inhospitable | robust |
| amateur | dishevel | inquiry | romance |
| amenable | disputable | interesting | rotogravure |
| apparatus | drama | isolate | sacerdotal |
| archipelago | drawing | Juliet | sacrifice |
| Arctic | drought | kiln | sadistic |
| aristocratic | duty | lamentable | salmon |
| athlete | eccentric | leisure | scion |
| attacked | elm | lilac | senile |
| automobile | envelope | longevity | sinecure |
| banal | equipage | Louisville | Singapore |
| Baton Rouge | err | luxury | sonorous |
| bestial | escape | menu | Spokane |
| Boston | evidently | mercantile | status |
| bottle | exhortation | Moscow | succinct |
| boudoir | exquisite | murrain | suggest |
| buoy | extraordinary | nausea | taciturn |
| Caribbean | February | neither | tomato |
| carillon | finance | New Orleans | tremendous |
| cello | financier | niche | tribune |
| cerebral | finger | oblique | Tucson |
| chaise longue | formidable | oiler | Tuesday |
| chastisement | garage | omnipotent | vagary |
| chasm | genealogy | orgy | valuable |
| Chicago | genuine | pajama | vaudeville |
| Cleopatra | gesture | particularly | vehement |
| clique | glacier | patina | victuals |
| clothes | gladiola | penalize | wont |
| column | gondola | pianist | Worcester |
| comfortable | gradual | poem | yellow |
| comparable | gratis | policeman | yolk |
| condolence | greasy | posthumous | younger |
| contumely | Greenwich | precedence | zealous |
| conversant | grimace | prestige | zoology |

with it.) Write out sound-transcriptions of the names on your list.

You are to do this work without looking up any pronunciations in the dictionary. Make your own transcription of the sounds, based on the key. Do not copy out the marks or symbols which may appear under "Smith" or "Jacobson" or whatever. If you don't know how a name should be pronounced, ask its owner.

(C)

Without looking up the pronunciations of any of the words, read the following sentences aloud in class. Each sentence should be read by three or four students. If possible, have students from different parts of the country or students with different linguistic backgrounds read the sentences. Do you notice any differences in pronunciation? Watch carefully for large and small differences in vowel sounds and consonants.

If you find any major disagreements in pronunciation, note the words and look them up. Can you explain why there are differences? Are all the variations acceptable? Watch out for enunciation, too.

1. It was one of the most exquisitely beautiful ceremonies I've ever seen.
2. A bird in the hand is worth two in the bush.
3. Even though the house was brand new, the roof leaked.
4. They camped beside a creek in Arkansas.
5. An unromantic-looking fellow with considerable obesity was carrying a scythe down the street.
6. In 1946 he moved from Long Island to Los Angeles.
7. An old-fashioned bird bath stood near the white clapboard cottage.
8. He spoke with a ridiculous English accent.
9. I'd rather spend the summer in California.
10. They established a communal government.
11. An old Negro showed us the route out of Staunton, Virginia.
12. She was a comely girl with brown hair and the biggest blue eyes you ever saw.
13. A lathe is a very complicated piece of machinery.

14. I recommend that you use fewer adjectives in your themes.
15. He apparently felt it was his duty to humiliate her as often as he could.
16. The length of the field is two hundred yards.
17. Can you translate any foreign languages easily?
18. The actual problem was exceedingly easy to solve.
19. James married a girl by the name of Mary.
20. I've lived in Ohio, Illinois, Iowa, and Colorado.

(D)

- Avery, Elizabeth, Jane Dorsey, Vera A. Sickles, *First Principles of Speech Training*. New York: D. Appleton-Century Company, Inc., 1928. (Chap. IV, "Representation and Classification of Speech Sounds," offers a good and easily understood survey of phonetics.)
- Clark, S. H., and Maud May Babcock, *Interpretation of the Printed Page*. New York: Prentice-Hall Inc., 1940. (Joseph F. Smith wrote Chapter XI on "Pronunciation." A brief but authoritative review of the whole subject.)
- Fessenden, Seth A., *Speech and the Teacher*. New York: Longmans, Green & Company, 1946. (The section on articulation, pages 72-99, is a useful account of speech sounds for students as well as teachers. Numerous excellent examples.)
- Kenyon, John Samuel, *American Pronunciation*. Ann Arbor: Wahr, 1935. (A very practical reference book and guide to phonetics.)
- Knott, Thomas A., "How the Dictionary Determines What Pronunciations to Use," *Quarterly Journal of Speech*, February, 1935, Vol. XXI, pages 1-10. (An interesting and very readable account of the problems and responsibilities of the dictionary, the people who make it, and those who use it.)
- Larsen, Thorleif, and Francis G. Walker, *Pronunciation, a Practical Guide to American Standards*. (Though written from the British point of view, this book is useful to American students, who will learn things they didn't know about their own speech.)
- Thomas, C. K., "A Symposium on Phonetics and Standards of Pronunciation," *Quarterly Journal of Speech*, October, 1945, Vol. XXXI, pages 318-327. (The experts answer questions concerning standards of pronunciation and the best means of indicating sounds. The Kenyon and Knott system seems to be preferred.)

5

THE ELEMENTS OF SPEAKING

LISTEN CAREFULLY TO A REALLY INTERESTING SPEAKER (EITHER a good professional lecturer or an ordinary amateur who is interesting in everyday conversation). You'll find that *ideas* stand out in his speaking. You won't notice the *words*; you'll scarcely hear them. You'll hear *ideas*—which are groups of words.

We call these gathered-together words *groups*, and we refer to the process of gathering together words into ideas as *grouping*.

Grouping is one of the three elements of speaking. It is the most important because it is the one which most directly carries meaning. The other two are less important by themselves, although they contribute to grouping.

The three elements of speaking are:

1. Pitch-variation
2. Stressing
3. Grouping.

We'll take them up in that order—the first two very briefly.

PITCH-VARIATION

Pitch-variation is change of pitch, rising or falling of pitch. When you're singing "Swanee River," for example, you start out on E, change to D, change to C, change back to E, to D, to C, to G, and so on. You are lowering and raising your tone; you are changing pitch. When you ask a question—for instance, "Who?"—you raise the pitch on the $\bar{o}o$ sound; you change pitch.

In speaking, there are no standard scales as there are in singing. The speaker does not jump from one pre-established tone to another or stay on that tone for a perceptible length of time, as the pianist or singer does. He slides up and down his pitch-range quite freely, as a violinist's finger could slide up and down a string. Of course, the speaker does occasionally jump from one tone to another, but the tones aren't established, as B-flat, C, D-sharp. And, for the most part, the speaker slides—enough so, at least, to make the slide the characteristic pitch-change in speaking.

The obvious examples of rising and falling pitches are questions and series on the one hand, and commands on the other. We frequently (though probably not so often as we sometimes think) use a rising pitch when we ask a question. "Has the bell rung?" You can hear the tune go up and up. It may drop in spots, but the tendency is upward. This seems to lend suspense. Something more is expected—an answer. A series of items, properly spoken, offers another good example of rising pitch. "For lunch this noon I had soup, a salad, some cold meat, cherry pie, and coffee." Can you hear the pitch rise at the end of each item except the last? On "coffee" the pitch finally falls and stays down, thus giving finality to the end of the series. The command "Get out!" also illustrates falling pitch. If you say these two words as a surprised question, you'll notice the difference in pitch-variation.

"But," you ask, "what can the speaker do about pitch-variation?"

There are several things you can do. You can use more of it, just for the sake of variety; you can use it when you want to emphasize a word—for stressing; and you can use it when you want to hold words together—for grouping. The second and third of these uses of pitch-variation we'll look at when we come to stressing and grouping. Now, a few words about pitch-variation for variety.

A speaker who lacks variety in pitch is said to be monotonous. He's a one-tone, one pitch speaker. Variety, we have

been told, is the spice of life. It is also the spice in speaking. Most of us are afraid to use our full pitch range—which is an octave or better—for fear we'll sound affected. It's true that an extreme pitch range sometimes sounds artificial, but only when it's artificially used. Can you recall the radio lady with her billow-like, swooping pitch changes—the children's hour story-teller? Don't go to extremes in your attempt to get a greater range of melody and more variety in your pitch. If you say what you mean and say it vigorously and sincerely—and if you really believe it—you don't have to worry about sounding lah-de-dah. A voice with lots of up-and-down in pitch can be natural and sincere, and it will be interesting to listen to.

STRESSING

The second element of speaking is stressing. As the term suggests, stressing is emphasizing a word or group of words; it's punching an idea, hitting it hard, pointing to it, lifting it up and calling attention to it, giving it weight, or in some other way emphasizing it. (We use the word "stress" rather than "emphasis" to avoid confusing vocal emphasis with rhetorical emphasis, which was discussed along with unity and coherence.)


In good communication, stressing is never used for its own sake. It is always determined by meaning. When a speaker really understands what he is saying, when he knows what his words mean and how they are used, and when his aim is to get the meaning over to his listeners, he usually stresses meaningfully and effectively.

The important thing to remember about stressing is that it is accomplished not simply by weight or intensity, but by change. If you wear a blue dress or suit every day for a week and then change to a brown one, the brown one will be stressed, even though it's less conspicuous than the blue. A woman in a drab, dull dress will be emphatic in a group of gayly, colorfully dressed women. She'll be even more emphatic if she moves around while the others stand still. A

slow-moving person among rapidly moving people will be emphatic. And so on. Change, variety, contrast calls attention to itself.

METHODS OF STRESSING

Stressing is accomplished in three different ways, or in a combination of them: by pitch-variation, by pause, and by force.

Stress by pitch-variation was mentioned a few pages back. A speaker can stress a word by raising his pitch when he speaks the word or by using a pitch-turn on the word. The raised pitch is the more frequently used. Suppose you want to stress the word "true" in "At least it's a true story." You can raise the pitch on "true," say it in a pitch which is higher than that used on the other words. Try this a few times. Or you can use a turn, which is a rising-falling-rising pitch-variation. It's like a turn in music and can be illustrated by the mark . A turn is a twist which often gives a twist to meaning: a word stressed by a turn sometimes suggests the opposite meaning. For this reason, turns are frequently heard in ironic and satiric speaking. If you say "I don't exactly *want* to go" (with a turn on "want"), you may mean that you really do want to go or that you definitely do not want to. Pitch-turns are tricky, but very effective.

Stress by pause is very common. It is based on the fact that a pause before a word emphasizes the word. This has something to do with suspense. A pause for stress need not be long, but it must be perceptible. If you pause before "America" in the sentence "He is without a doubt the best hockey player in America," you will stress the word and bring out the implied meaning. Stress by pause is useful, effective, and quite easy to do. Experiment with it.

Stress by force is achieved simply by loudness. To stress a word by this method, you speak it with more volume than you use for the surrounding words. Because stress by volume is natural, perhaps even instinctive, it is used a great deal by children and immature adults. If volume is used too

much, it becomes monotonous and ceases to be effective. And, of course, there's nothing delicate or subtle about it. Still, it's basic to speaking and should be used. But try to use the other methods, too.

All three of these methods—pitch-variation, pause, and force—are based on the emphatic nature of change: change from high to low, from loud to soft, from movement to the absence of movement. In this connection, remember that change is relative. A *slightly* louder tone or a *slightly* higher pitch is a change, so you don't need to yell or raise your pitch to the squeaking point. As a matter of fact, you can reduce your volume or lower your pitch. You're still making a change and a change is always effective.

With a little practice, you'll be able to hear and use these methods. Try each of them and combinations of them when you read the following sentence aloud: "Well, I don't know that he voted for Briggs." First stress "know" by each of the methods. Then stress "Briggs." Can you hear what's happening? Which of the methods is best? How is meaning changed by the different methods? Now try to stress both words. Listen to yourself. Listen to your classmates. Try to sharpen your ears.

LOCATION OF STRESSES

Just for your general information, there are several kinds of words which are *usually* stressed. Note the "usually." There are no rules. There are merely some suggestions as to where you will often put stress—about three times out of five—in order to convey the right meaning.

The first of these probable places for stress is subjects and objects. There are lots of exceptions, but very often subjects will naturally be stressed, because they are usually what a sentence is talking about. They are usually important. Direct objects, too, are often important enough to be stressed, because they frequently help to tell what the subject is doing. Objects of prepositions are less likely to be significant, but often they are worth stressing.

Contrasts are usually stressed. When a writer or speaker contrasts two ideas, opposes them to each other, he intends that the contrast or opposition should be emphasized. He wouldn't mention both ideas unless they were important: one idea throws light on the other and gives it added meaning. When you say that you like the novels of Hemingway, you make a definite but limited statement. When you say that you like the novels of Hemingway and dislike those of Lewis, you add to the communicative clarity of your opinion of both men's books. The words "Hemingway" and "Lewis" and "like" and "dislike" are all important. You would probably want to stress all four words.

Parallels are usually stressed, too. They are words which are different but which mean essentially the same thing. They may not be exactly synonyms, but they're similar. Appositions are sometimes parallels; explanations may be; and restatements in different words usually are. Look at this sentence: "The meek little man was the head, in fact the dictator, of his family." "Head" and "dictator" are parallels; they should both be stressed.

Echoes, however, are usually not stressed. They are restatements in the same words. For example, look at Shakespeare's famous dictum: "Be not afraid of greatness: some men are born great, some achieve greatness, and some have greatness thrust upon them." The first "greatness" should certainly be stressed. The "great" and the repetitions of "greatness" should probably not be stressed. They are echoes. Because they are repeated sounds, they inevitably get all the stress they need. Slight them and hit the contrasts "born," "achieve," and "thrust upon."

One more thing about stress. Stresses occasionally fall on single words, but as often they fall on groups of words. "*Education is the only force that can make this world a decent world and these two-legged animals that inhabit it, human beings.*" (The single and the multiple-stresses are indicated by italics.) When stress falls on a group of words, you'll often find that the group consists of a key word and its

modifiers. Often a word and its modifiers are so tightly bound together by the over-all meaning that if one is stressed the others must be. You'll find that multiple-stresses are more frequent than you now suspect.

GROUPING

Now we finally get to grouping, the third and most important of the elements of speaking.

A GROUP IS AN IDEA

A group, remember, is a series of words which belong together because they constitute an idea.

There is no pre-established length for a group. It may be as short as a few words, a part of a sentence. More often, however, a group is an entire sentence. Rarely does it consist of less than a clause or more than one sentence—though either is possible. The only requirement is that a group consist of several words which must be held together in order to convey their right meaning.

Grouping is no more important in silent or oral reading than it is in speaking. As a matter of fact, the speaker, even more than the reader, should be conscious of grouping because of the very free and extemporaneous quality in his speaking. He composes ideas as he goes along, thinking of the words as he speaks. He must be sure that he holds his idea together. But, for convenience in discussing grouping, we'll have to think in terms of reading.

Look at this passage from John Buchan's preface to his book *Pilgrim's Way*.

(1) I have no new theory of Time to propound, but I would declare my belief that it preserves and quickens rather than destroys. (2) An experience, especially in youth, is quickly overlaid by others, and is not at the moment fully comprehended. (3) But it is overlaid, not lost. (4) Time hurries it from us, but also keeps it in store, and it can later be recaptured and amplified by

memory, so that at leisure we can interpret its meaning and enjoy its savour.¹

In sentence one there are two ideas: the first clause, up to the comma, is the first; and the remainder of the sentence is the second. Because Mr. Buchan put these two clauses into one sentence, we can assume that he thought of them as being closely related—as they obviously are. But they are still two ideas and can be considered as two groups. Each group must be held together when you speak it. If the sentence is properly read, the parts will stand out as *two* ideas and at the same time as *related* ideas. Try it; read the sentence aloud. The second sentence, I think, is one idea. The last part of it, “and is not at the moment fully comprehended,” is not a completely new idea; it’s part of a compound predicate. This sentence is a single group. The third sentence is clearly one idea and one group. But the fourth sentence is not so easy to figure out. Certainly the second part of the sentence, after the second comma, is closely related to the first part. The two parts are much more closely related to each other than the two parts of the first sentence were. The idea of keeping experience in store is tied to the idea of taking it out again. If a speaker or reader chose to say this sentence as a single group, he would certainly be justified in doing so and would doubtless give considerable meaning to the sentence. On the other hand, the two thoughts could be taken as two separate though related ideas and treated as two groups. Because it is difficult to hold a long group together, it might be just as well for a beginner to think of this sentence as two groups. Either plan would be satisfactory and would convey the meaning of the sentence. However, it would be entirely wrong, from the standpoint of meaning, to break the sentence at the third comma, between “memory” and “so that.” The last clause must be tied to the next-to-the-last one. Why? How can we be so positive about this? The sentence could

¹ Reprinted by permission of the author’s agent, McIntosh & Otis, New York, and of the executors of the late Lord Tweedsmuir’s estate.

certainly not be broken into two groups at the third comma, or into three groups. Why? Look at the meaning.

Never forget this: *always let the meaning determine the grouping!*

SUGGESTIONS FOR GROUPING

After the analysis of the Buchan passage, we can make a few generalizations about grouping.

1. Each simple sentence (grammatical unit) or independent clause is likely to be one group. In other words, a "thought unit" (look back to page 29) is usually a single group—because a group *is* a thought unit.
2. Two or more independent clauses, if they constitute a single idea, may be one group. (Often independent clauses are parallels and really mean the same thing; or they may be a kind of series presenting several aspects of a single idea.) If they present completely different ideas, they are probably separate groups.
3. A dependent clause is usually not a self-contained group but should be included in the group to which it is related.
4. Predicates are usually in the same group as their subjects (even though there are intervening words).
5. If a combination of words can be thought of as either one or two groups, make it one—unless the group will be too long to handle easily.
6. Remember: when you are reading aloud or speaking, you are more interested in ideas, "thought units," than in grammatical sentences.

More than this we cannot say. Meaning is always the final criterion. All the words which should be held together for the sake of meaning belong in one group.

AIDS TO GROUPING

If you studied the passage from Buchan and if you tried to read it aloud meaningfully, you've already discovered that grouping is accomplished partly through pitch-variation,

partly through stress, and partly through rate (speed of speaking).

As we noted earlier in this chapter, a *rising pitch* seems to move forward carrying the idea along with it. It sounds unfinished, up in the air. Consequently, if several words are spoken on a rising tone, they seem to be tied together. As long as the pitch rises *or tends to rise*, no part of the idea has finality and the whole idea seems to move forward until the pitch is allowed to drop and stay down. Thus, because no one part sounds like a completed idea, the parts are bound together in a tight group. Read this sentence aloud: "On the north wall, opposite the fireplace, hung an excellent reproduction of a painting, a Rembrandt portrait." It should be spoken as one group because it is one idea despite the several modifiers. If you speak it on a gradually rising pitch, you'll hold the parts of the idea together. Of course, if the pitch rises continuously, with no drop, it soon gets too high for comfort. You must let it slide down occasionally, as it will, but you must pull it up again. If each pitch crest is higher than the preceding one, the whole movement is upward. To group by a rising pitch, you must never let the pitch fall and stay down at the end of a word or immediately before a pause. If you do, the group will be broken. Read aloud the sentence about the Rembrandt painting several times. Let the pitch fall on the word "reproduction" and then pause. Let it fall on "painting," as though there were a period there. Can you hear the group end before it should?—This is a Falling-inflection, that curse of so much oral reading.—Now read the sentence again and hold the group together on a rising pitch.

Another aid to grouping is the use of *stress*. When you put a compound stress on a group of words, you clearly tie those words together. When you stress the members of a contrast or parallel, you help to tie together words which may be widely separated. Look at this sentence: "We should not think that anyone who applies for admission will be admitted." The compound stress on "anyone who applies for

admission" holds that group of words together and helps to hold the whole sentence together—particularly as the stress comes in the middle of the idea. Try this one: "Butler spent ten years suffering from his fear of crowds, a decade of daily anguish in the subway." The stress on the members of the parallel, "ten years" and "decade," helps to show the relationship between the two parts of the idea and to hold them together. Stressing alone will seldom unify an idea, but it will help.

The third aid to grouping is *rate*, which has to do with speed and timing. It must be remembered that rate, like pitch and force, is relative: slightly faster words surrounded by slower words are relatively fast. There are two principles involved in grouping by rate. The first is that words which are spoken on a steady or slightly increasing rate seem to hang together. As long as the rate stays constant or increases, it suggests incompleteness and seems to carry the idea forward. When there is a pause or even when the rate slows down, the idea tends to break off and finality is suggested. The second principle is simpler: a group of words spoken without pause hang together. Turn back, now, to the Buchanan passage on page 56 and read it aloud. Keep in mind the two principles of grouping by rate.

Here is one general rule: groups should be as long as possible (meaning to determine the possibility, of course)—preferably a sentence long. If for any reason you cannot speak a long and relatively complicated sentence as one group, break it only where there is a logical break, where the meaning shifts. The fewer the pauses in the development of an idea, the better the chances of the idea's being held together.

Here's another particularly helpful rule: speak a single group on a single breath. Nothing will help to hold a group of words together as much as speaking them on a single breath.

FALLING-INFLECTION

Somewhere, something ought to be said about that vicious interest-and-meaning-killer, the Falling-inflection. This is

as good a place as any. Falling-inflection is a speech disease which is very common, particularly among blasé college students. It is a tendency to speak a sentence as though it were several sentences. The sufferer puts vocal periods where they don't belong. The result is a choppy, bumpy, jerky, meaningless, and uninteresting speech pattern.

For illustration, read this sentence aloud. "I looked through the broad window at one of the finest bits of mountain scenery in the world." Try to hold it together; it is one idea. Read it again. Now read it as if it were punctuated like this. "I looked through the broad window. At one of the finest bits of mountain scenery. In the world." If your voice dropped after "window" and "scenery" you heard Falling-inflection. Now read it again, holding the idea together. Try it several times, with and without the Falling-inflection.

"But," you exclaim, "no one would possibly speak that way!" Ah, but you're wrong. Lots of people do. That's precisely what's wrong with so much uninteresting and infantile speech. Just listen to your friends. You're sure to find several who suffer from Falling-inflection.

Few sufferers realize that they have the disease, and even when it's diagnosed and pointed out they refuse to believe it because they can't hear it. In the proper places, falling inflections are all right. They're simply lowered pitches and are necessary to give finality to an idea. But there is no proper place for Falling-inflection; it's always bad because it is a dropped pitch where a dropped pitch interferes with meaning. The cause of this disease is not a matter of faulty pitch at all. It's a matter of faulty thinking, of thinking in too-small units.

The cure for Falling-inflection is simple, though it requires some effort. *Think through to the end of an idea!*

EXERCISES

(A)

Give a short talk—really short, two to four minutes—based on one of the tables of data which you'll find in the

Appendix, pages 218-224. Study the table carefully and draw your own conclusions from the data. Then tell the class what you've discovered. Memorize a couple of figures or proportions if you need to; but don't complicate your report with a lot of numbers.

While you're speaking, the members of the class will be listening carefully. For this exercise, your listeners will be less interested in what you say than in how you say it. They'll listen for *pitch-variation*, *stressing*, and *grouping*. They'll listen closely and be very critical. After two or three reports have been given, the class should discuss them, from the viewpoint of the elements of speaking. (Of course, if you speak well and make your talk very interesting, your listeners won't be aware of the elements of speaking—which is exactly what you should try to achieve.)

(B)

1. Go to the library and read one of the references listed in Exercise D, below. What does the assignment you read add to what you've already learned about the elements of speaking? Are there any opposing or contradictory ideas? Can you reconcile them? Then write a short and concise report in which you point out the similarities and differences between what you read in the library and what you read in this textbook.
2. Analyze the grouping used by a friend whose speech you have ample opportunity to hear—a roommate, one of your instructors, anyone not taking this course. Write a short report in which you criticize, both favorably and unfavorably, his grouping. Consider and try to answer some of these questions.

Does he hold his ideas together?

If so, by what methods?

If not, why not?

Does he suffer from Falling-inflection?

Does he seem to have a grouping pattern, good or bad, which he tends to repeat arbitrarily?

(C)

For further practice in the elements of speaking, work on these sentences. Study each one carefully and figure out as many different reasonable shades of meaning as you can. Then read each sentence aloud several times and try to convey two or three different meanings by differences in pitch-variation, stressing, and grouping. Change the punctuation if you need to. This is an exercise to limber up your use of pitch, stress, and grouping and to help you hear the differences. Don't be afraid to use your voice. Anything goes.

1. Can he play the piano?
2. What a day!
3. George Babbitt was indeed a solid citizen.
4. Relax, son, relax.
5. That's what you think.
6. I certainly do.
7. You, my dear, are life and death to me.
8. We spent several days in Detroit and then went on to Toledo, Columbus, Athens, and down into West Virginia.
9. Never in all my life have I heard such a ridiculous story.
10. You'd never know she was a senior.
11. William Blake, whom we usually think of as a poet, was also a painter of some note.
12. Hunting, fishing, and swimming were considerably more popular with Fred than tennis or golf.
13. It's not that I don't like to read Molière; it's simply that Molière off the stage is not Molière.
14. Some students prefer objective tests while others think they have a better chance with subjective tests.
15. He was one of the most important people I knew, one of the few celebrities in town, and one of my best friends.
16. Little Red Riding Hood exclaimed, "My, what big eyes you have, Grandmother!"
17. I should say that French is a better language to study than Spanish.
18. A few think that Selective Service was not very selective.
19. Captain John Smith was the first man to write a book on American soil.
20. Carl didn't want to get involved in so many different organizations.

(D)

Read one or two of these suggested readings and compare them with what you've read in this chapter.

Anderson, Virgil A., *Training the Speaking Voice*. New York: Oxford University Press, 1942. (Chap. VI, "Variety and Expressiveness.")

Clark, S. H. and Maud May Babcock, *Interpretation of the Printed Page*. New York: Prentice-Hall, Inc., 1940. (Chap. I, "The Speech Unit—Grouping"; Chap. IV, "The Important Idea.")

Holmes, F. Lincoln D., *A Handbook of Voice and Diction*. New York: F. S. Crofts & Co., 1940. (Pages 129-136, Pitch; pages 189-191, Rate.)

Sarett, Lew and William Trufant Foster, *Basic Principles of Speech*. Boston: Houghton Mifflin Company, 1946. (Chap. IX, "Melody.")

Tresidder, Argus, *Reading to Others*. New York: Scott, Foresman & Company, 1940. (Pages 30-40, Phrasing and centering; pages 164-170, Pitch.)

6

THE SPEAKER IN ACTION

WHEN YOU'RE SPEAKING, YOUR LISTENERS NOT ONLY HEAR you—they also see you (except over the telephone and on the radio). Whether you're communicating with a couple of people at lunch or with several hundred in a large auditorium, your listeners are going to see you. In other words, most of the time oral communication is visible as well as audible. So, if you want your communication to be successful, you ought to give some thought to your visible self.

In this chapter, we'll look at you—a speaker—as your listeners see you. We'll consider

1. Eye contact
2. Posture
3. Gesture and facial expression
4. Standing up and sitting down.

You don't want what your listeners *see* to interfere with what they *hear*.

EYE CONTACT

You should realize, first of all, that each of your listeners wants to see you as talking to him individually. If you can make him see you that way, you'll be well along the road to successful communication. If you can make each listener—whether there are two or 2,000—think of you and himself as alone in a room and having a personal, heart-to-heart discussion (even though it's a one-sided discussion), you'll have an interested and attentive audience.

Of course, this is an ideal which probably can't be one hundred percent realized. The very best speakers are perhaps ninety percent successful. Their skill is sometimes unbelievable; it almost seems to be a gift, or personal magnetism, or some other intangible quality that most of us don't have. Maybe it is, sometimes. But even the ungifted, everyday speaker can approach the ideal, if he can keep contact with the audience.

Think of an intimate, personal conversation between two close friends. What happens? The person who is speaking is closely related to his listener. He moves toward him when he says something of great interest. He actually, physically, moves closer; he edges forward in his chair. He reaches out toward his listener. He moves back or away when he's pondering or saying something unimportant. He looks right at the listener and the listener looks right at him. Even when one of the conversationalists is doing all of the talking, there's an air of give-and-take, which shows up largely through the free movement of the speaker.

Above all, the speaker *looks at* his listener!

The free and easy movement and the direct look are the secrets of maintaining contact with the audience. Maybe it's simply a matter of psychology; maybe it has something to do with hypnotic suggestion. Whatever it may be, it is a fact that when a speaker looks at his listeners, moves toward them, and reaches toward them, he gives each listener the feeling that the two of them are having a personal and private discussion. Each listener sees the speaker as he wants to see him.

Naturally you can't look at each member of a large audience simultaneously. You can only look at one at a time. So do that. Look right into the eyes of one of your listeners, for a minute, and talk to him alone. Then look at another—in another part of the room—and talk to him. Then at another, and so on. Some successful speakers find it practical to pick out two or three listeners in the middle of the audience and talk to them, one at a time, eye to eye. This works

well if the group isn't too large. Other experienced speakers recommend giving most of their attention to a few listeners about four-fifths of the way back. If the audience is not more than about five hundred and well-bunched, each man feels as if he were being talked to personally. Of course, you have to shift your attention to the people down front once in a while. Do whatever you can to make each listener see that you are talking to him.

One warning: don't be shifty-eyed. Don't let your glance flit from person to person. When you single out an individual to talk to, look squarely at him at least long enough to complete a thought—just as you do in friendly conversation.

As to the moving back and forth and reaching out toward the listeners, you'll do that naturally if you're sincere and enthusiastic in your communication. To help matters along, however, you might plan deliberately to move back and away from the listeners (a foot or two) when you make a transition or say something less important, just in order to make room to move forward again when you say something of greater importance.

Don't overlook the fact that if you have to keep in contact with a book, or manuscript, or notes, you cannot at the same time keep in contact with your listeners.

Your listeners want to see you as an individual who is talking to each of them as an individual. Try not to disappoint them. The surest way to let them see you as they want to is *to look at them*.

POSTURE

Whether or not your listeners see you the way they want to, they do see you, and what they see has an effect on them, good or bad. Consider, for example, your posture.

If it's all right, your posture won't be noticed. If it's not noticed, it can't interfere with communication.

Posture which is good, from the listener's point of view, doesn't call attention to itself. It is posture which is perfectly natural to communication. Again try to think of some

interesting conversationalist you heard recently. What did he look like? If you can remember his posture at all, you'll probably recall that he was very much alive and very comfortable.

Alive and *comfortable*—these are the characteristics of good posture (at least for communication, and probably for any purpose). The speaker with good posture stands up straight, but not stiff; he is poised for movement, but not jittery; he holds still, but he's not frozen; he is relaxed, but not limp; he is alert, but not nervous; his body is active, but not disturbingly so. He is thoroughly alive and completely comfortable.

The speaker with good posture doesn't slouch, or lean against the wall, or drape himself over the desk or reading-stand. He doesn't keep his hands in his pockets. One hand may slip easily into a coat pocket for a few seconds, but that's all. He doesn't stand stiff, as if "at attention." He doesn't stand rigidly with his hands behind his back, as if "at ease." He doesn't turn and face one side-wall or the other, like a little boy in front of the principal. He doesn't stand with all his weight on one foot, like a bashful girl. He doesn't stand statuesquely with his feet wide-spread, reminiscent of Mussolini.—He stands easily straight, under control, relaxed—alive and comfortable. That's good posture. Nobody notices it.

GESTURE AND FACIAL EXPRESSION

We can say much the same of gesture and facial expression. When they do their job of communicating, nobody is particularly aware of them. Good gesture and good facial expression can communicate meaning to such a large extent that they are sometimes called the elements of bodily communication. Bad ones interfere with communication because they attract attention to themselves.

It's risky to talk about bodily communication in a book. There is so little one can say that's helpful. As someone aptly put it, "A gesture in the hand is worth two in the book."

It's dangerous to urge people to use gestures and facial expressions. When people *try* to use them, the result is generally pretty sad. Gestures or expressions done on request are almost certain to be awkward and meaningless. When they're used naturally and spontaneously, they're a great help to oral communication.

About all that can be done safely here is to urge you to use gestures and facial expressions—when they come naturally; to call your attention to the two basic types of gesture; and to give you a couple of general suggestions.

Gestures are either descriptive or symbolic. Descriptive gestures are like adjectives. In fact, they are frequently used to supplement adjectives. They show where, how big, how many, what shape, what kind of movement, and so on. Symbolic gestures are conventional signs: the clenched fist raised in the air, to show determination or anger; the open hand with palm outward, to say "never again" or "stay away"; the forward moving hand with palm up, to suggest "take this"; or the hand on the forehead, to show astonishment or mystification. Lots of them you already know and use constantly.

In everyday conversation, you use gestures freely and easily. Use them, too, when you're reading aloud or speaking to an audience. Perhaps it's fear or nervousness or shyness that prevents so many speakers from using good, normal gestures when they're talking to more than one or two people. Whatever the cause, many speakers do tighten up when they're talking to an "audience." This is unfortunate, because actually any kind of bodily activity helps to relax a speaker and make him more comfortable in front of listeners.

However, don't think you *must* use gestures constantly. Gesture only when you feel the urge to.

Here are two useful tips. When you gesture, gesture clearly and definitely. Don't fumble and flutter. Get your elbows away from your sides and make your gestures sharp and distinct and big enough to be seen by everyone. People can mumble with their hands as well as with their voices. Gestures, like words, can be poorly enunciated. Let your

gestures speak up loudly and clearly. Also, remember that the larger the audience the bigger and broader your gestures must be. A flip of the hand which carries the idea of indifference to a small group of listeners must become a wave of the arm in a large auditorium. Project your gestures as you project your voice.

Use gestures freely, but use them naturally. To be sure, it's easier to say than to do; and you've had all too little concrete, helpful advice about how or when to use gestures and facial expressions. Real help can't be given in a book. The only help a book of this kind can give you is this: *think* what you're saying; *believe* in what you're saying; and *use your hands whenever you feel the urge to*.

STANDING UP AND SITTING DOWN

One of the most universally dreaded aspects of standing up in front of a group is the process of getting there. Sometimes you have to leave your place among the listeners and go to the front of the room. Occasionally you have to walk to a platform, go up the steps, and cross to the center. This can often be a most unpleasant experience. Maybe some advice will make it more pleasant, will help you to do what must be done.

We'll assume the worst. We'll assume that you're seated in the audience and have to walk up front, mount some steps, and cross to the center of the platform. (Any part of these suggestions can be used without the rest, when you have a less difficult job.)

When you get up out of a chair, be sure that both feet are on the floor before you start to rise. This may seem like unnecessary advice, but it is sure to help. Before you rise, uncross your legs. Plant both feet on the floor with one slightly ahead of the other. Raise yourself with your weight on the forward foot. Then you're ready to step forward with the back foot.

When you move from a chair, start with the foot on the side toward which you intend to go. Step off with the left

foot if you're going to the left, and so on. (This means you should get out of the chair with the weight on the other foot.)

Going up the steps, you must be sure to go one step at a time, and watch where you're going. Don't hurry. Don't run. Don't try to flirt with the red-head in the first row, unless you want to fall up stairs.

When you get to the top of the steps, cross to the table or reading-stand or wherever you're going to speak, in a reasonably leisurely manner. If ever a man is likely to feel self-conscious it's when he is walking across a platform or the front of a room, before a group of people. All eyes are upon him, when he's doing something which seems to be, at the moment, both terribly obvious and terribly awkward. The only worth-while suggestion is that you get to your destination as fast and as directly as you can without rushing. People who rush, trip.

If you sit down before you start to speak, sit down like a human being. Approach the chair face first. Turn around until the chair is directly behind you. Feel the edge of the seat with the back of your legs before you sit. That way, you won't miss the chair or fall over its arm. *Sit* down—don't collapse into the chair like a nine-year-old or lower yourself into it like a ninety-year-old.

Lean back in the chair and be comfortable, but don't lie down on your spine as you probably do at home. If you're a man, you can cross your legs. If you're a woman, cross your ankles.

When you get up to talk, take your place directly and soberly. Don't giggle or make an act of it.

After you finish speaking, leave. If you're supposed to sit down again on the platform, turn around and find the chair and sit—as described above. If you're supposed to leave the platform, take off with the foot which is in the direction of the steps or door or wherever you're going. When you go down the steps, watch where you're going. It's much less embarrassing to be cautious than to fall.

If you're cursed with having to step through a heavy cur-

tain—as in the school auditorium—get your best friend to stand behind and make an opening for you, both on your way out and on your way in again.

You'll have to practice all this if it's going to do you any good.

This discussion of posture and gestures and walking and sitting down may not, at first, seem to have a whole lot to do with oral communication. But it really has. Ask any experienced speaker. Your physical body and its movements have a kind of negative effect. As long as they're inconspicuous, they're all right. As soon as they become noticeable, they're all wrong. You may remember that in Chapter 1 it was said that anything which interferes with communication is bad. Your listeners see you, and if what they see prejudices them against you or takes their minds off what they hear, communication breaks down.

EXERCISES

(A)

In class: get up out of your regular seat; walk up to the front of the room (if there's a platform, mount it); sit down; get up when the instructor calls upon you; step forward; and, in a one-minute talk, tell the class about your home. Then return to your original seat.

In your brief talk, include most of these items: name of your home town; its approximate size; its major activity; the general part of town where your house is; the yard or surrounding houses; how long you've lived there; and your feelings toward your house and town.

After half a dozen students have spoken, take a few minutes out for class discussion. Be specific. What about eye contact? Posture? Gesture and facial expression? Walking? Sitting and standing?

(B)

Here's an exercise which may not seem practical but which is actually very valuable. You're to write a description of

your own gestures. Obviously, the point of this is to make you more aware of what you do.

Stand in front of a mirror and make a gesture—as suggested below. Then sit down and write out exactly what you did. Look in the mirror again as often as you need to. Try to describe in words, briefly and directly, every move that you made when you executed the gesture. Be as specific and concrete as you can.

Select three of the following gestures; make them; and write a description of exactly what you did.

1. A gesture which says "Scram" in no uncertain terms.
2. A gesture which accompanies the statement "He was a little fellow, about so high."
3. A gesture which accompanies the statement "We *must—elect—Jones!*"
4. A gesture which implies indifference.
5. A gesture which accompanies the statement "Look at it from *my* point of view for a minute."
6. A gesture which says "Gosh! I forgot all about phoning him!"

When a gesture accompanies a statement, notice the timing: where are the movements made in relation to the words?

(C)

In one of your textbooks (not for this course) find a paragraph which either includes some physical description or explanation that can be accompanied by gesture, or which makes some rather important comments that naturally call for symbolic gestures.

Go to the front of the room, with your book, and read the paragraph to the class. Holding the book in one hand, use gestures as freely as you can. This is quite a trick.

Warning: study the paragraph carefully and think about it and the gestures which accompany it; but do not memorize the passage and *do not practice making the gestures*.

When you finish, before you sit down, ask the class for suggestions about your bodily movement. Try to defend your posture, gestures, and over-all movement.

(D)

- Brigance, William Norwood, *Speech Communication*. New York: F. S. Crofts & Co., 1947. (The section entitled "Being Seen," pages 21-40, goes into a good bit of detail and has some excellent suggestions and good exercises.)
- Dolman, John, Jr., *A Handbook of Public Speaking*. New York: Harcourt, Brace & Company, Inc., 1945. (Chap. XVI, "Action," offers a brief, neat, and sound description of the importance of physical action in oral communication.)
- Monroe, Alan H., *Principles of Speech* (Brief edition). New York: Scott, Foresman & Company, 1945. ("Physical Behavior," pages 28-39, is particularly good for its analysis of the types of gestures.)
- Thonssen, Lester and Howard Gilkinson, *Basic Training in Speech*. Boston: D. C. Heath & Company, 1947. (Chap. V, "Visible Symbols of Speech," is a full and detailed discussion of the subject. Good theory and sound practice.)

7

READING ALOUD: APPROACH TO MEANING

THE FIRST THING TO BE SAID ABOUT READING ALOUD IS THAT it is not “reading” in the old sense of “platform reading” or elocution or expression. We don’t care about reading “with expression,” as many teachers used to advise. Our concern, here, is simply with reading *for meaning*. In the exercises at the end of this chapter and in all the oral reading you do, read for meaning. If you do a good job of communicating meaning, the feelings will come through.

Remember this: our study of oral reading is not an end in itself. It is merely a means to better oral communication. To make it serve this end, you and your instructor must always keep *communication of meaning* in a prominent place in your thinking and practicing.

In this chapter we are going to look at three things:

1. Understanding
2. Interpretation
3. The sources of meaning.

The first two we’ll look at very briefly. They are more-or-less theoretical concepts which ought to throw light on the whole matter of oral communication. The third will give you some fairly practical suggestions.

UNDERSTANDING

In a general way, understanding is the result of experience. Experience, as we know, comes from many sources: direct—

such as action, sense impressions, actual contact with people and things; and indirect—reading, accumulation of knowledge, and thinking.

We must not forget that experience can be acquired both from real contact with life and through reading. Too many energetic people think that a person has had no experience unless he has “lived,” by which they usually mean that he has had an active and varied life with lots of movement and excitement. They forget that books and good conversation yield experience, too, both direct and indirect. At the same time, there are too many quiet and sedentary people (often school teachers) who think that a person whose life has been filled with activity and variety does not really understand life because he hasn’t read enough. This attitude is as wrong as the opposite one. Experience, and hence understanding, can come from either source. Ideally, it comes from both.

All that we learn and do and become enters inevitably into our experience and fills out our understanding and affects our reading, both silent and oral. The older we are and the more we have lived and felt and learned and thought, the more we can understand. The broader and deeper our knowledge of people, things, and ideas and the more extensive our contact with life—the more likely we are to have had experiences the same as or similar to those of the poet or novelist or newspaper reporter.

Almost anyone can understand and consequently read intelligently these lines from Defoe:

It happened one day, about noon, going towards my boat, I was exceedingly surprised with the print of a man’s naked foot on the shore, which was very plain to be seen in the sand. I stood like one thunderstruck, or as if I had seen an apparition. I listened, I looked round me, I could hear nothing, nor see anything. I went up to a rising ground, to look farther; I went up the shore, and down the shore, but it was all one; I could see no other impression but that one. (*Robinson Crusoe.*)

With the possible exception of a few words, even a very young child would understand this passage and get the idea, despite

the old-fashioned style. It would take a person with considerably more experience to read properly these lines from Ben Jonson, even though almost everyone knows the song.

Drink to me only with thine eyes,
And I will pledge with mine;
Or leave a kiss within the cup
And I'll not ask for wine.
The thirst that from the soul doth rise
Doth ask a drink divine;
But might I of Jove's nectar sup,
I would not change for thine.
(*"To Celia"*)

And when we come to a paragraph like this one from George N. Halm, we face a problem which can be solved only by a good bit of direct and indirect experience.

But a stable quantity of money should not be used as an alternative criterion for monetary policy. To propose, for instance, that monetary circulation should not be increased and credit should not be expanded, during a period of stagnation, is an absurdity. On the other hand we should not be led to believe that everything is all right as long as prices are stable and unemployed resources, especially labor, are still available. We must not forget that, with the approach of full employment, credit expansion would have to be abandoned unless the more dangerous price inflation is to be started, and that the more or less sudden interruption of credit expansion may easily turn an upswing into depression.¹

To convey meaning when you read aloud, you must understand the over-all idea, and in order to do this, you must understand the words, their literal and figurative meanings, the way they are used, the way they are put together, and the idea behind them. With your knowledge, you can break down a difficult passage into its parts, analyze them, and put them together again. Only when the *reader* understands

¹ Reprinted from *International Monetary Cooperation*, by George N. Halm, by permission of The University of North Carolina Press. Copyright, 1945, by The University of North Carolina Press.

can he hope to convey the meaning, to communicate—to make the *listener* understand.

INTERPRETATION

Some years ago, “interpretation” was almost synonymous with the idea of emotionalization. When your grandparents read aloud a poem, for example, they often read it with great “feeling,” with emotional “expression.” Their voices and physical manner oozed audible and visible emotion. When they read Byron’s line “Roll on, thou deep and dark blue Ocean—roll,” (which they loved to read) their voices boomed and rolled. Often they tried to express their own feelings about the rolling waves. Sometimes they used the poet’s words simply as a vehicle for the display of their own emotionalized vocal technique. This pyrotechnical display was said to be “interpretation.”

Today we use the word quite differently. When we “interpret” a poem, we try to convey its meaning. We concentrate on getting the meaning off the page and into the minds of our listeners. A phrase which is popular among modern oral readers, “the interpretation of the printed page,” suggests our meaning of the word.

The meaning of “interpretation” is also suggested by another use. Reading aloud to someone is interpretation in much the same way that the activity of a foreign-language translator is. We call the translator, when he works orally, an interpreter. He is transferring an idea from one mind to another, with as little alteration as possible. The fact that his own mind changes the form of the symbols from French or Russian words into English words is incidental to the process of transferring the *idea*. His function is not merely to make the shift of languages, but to shift the idea from one mind to another.

That is precisely the function of the modern oral-interpreter when he is reading aloud. His job is to shift the idea from the printed page to the mind of the listener.

In the process of conveying the idea from spoken German

to spoken English, the interpreter aims to be as accurate and fair as he can. He tries to add nothing to the original and to subtract nothing. He tries to make the English form of the idea truly represent the German idea, not just the German form of the idea. (Often the best translations are not literal.) He *re-presents* the idea as faithfully as he can. But in this re-presenting process, his rendering of the idea will almost certainly be affected by his particular knowledge of both languages, his mental patterns, his own comprehension of the idea being conveyed, his personal experience, and a dozen other personal elements which are not identical with those of the original speaker. Even though these slight personal elements sometimes help the translation, the good interpreter tries to hold them to a minimum.

In the oral interpretation of printed material, the reader (interpreter) inevitably adds something, too. He doesn't change words or add them, but he adds something to the meaning. His knowledge and experience color the original idea as it filters through his mind, with the result that he may stress words or tie them together in a way not originally intended by the author. Perhaps this variation helps the communication of meaning; perhaps it hinders. In any case, the oral reader's reactions to the author's ideas are almost certain to reveal themselves. This is not necessarily a bad thing; it may even enliven the reading and make it more interesting. None of the reader's personal reactions will do any harm as long as he is still faithful to the author.

The modern reader, still an interpreter, reads for meaning. If there is any emotion in the passage being read, he lets it come through as it will. If the passage is well written, the symbols will have sufficient emotional content to affect the reader emotionally, and his reactions will automatically color the reading—in the right way. Obviously, the reader should not hide his emotion. He should simply let it come through. It will. If the passage is any good at all, the reader needs only to read for meaning. The rest will take care of itself.

As a reader, your obligation and your only obligation is to

the author. You must interpret his ideas justly. You must convey *his* ideas from the page to the mind of the listeners.

If the terms "interpreter" and "interpretation" bother you or seem to confuse the matter, throw them out. Use the terms "introducer" and "introduction" if you prefer. When you're reading aloud, think of yourself as introducing your author to your listeners. Suggest to them: "Here are some ideas which I find interesting and which I like, and I want you to meet them. I want you to find them interesting and to like them, too." In so doing, you will present the author and his ideas in the best possible light, fairly and squarely and honestly. The result will be good communication.

SOURCES OF MEANING

The oral reader is not a machine into which you put a printed idea and out of which flows a spoken idea. He has to assimilate the idea. He has to understand it. He must grasp the meaning of the idea himself before he can communicate that meaning to another. But how does he find the meaning?

There are three sources of meaning. Two of them are internal; they are within the passage itself. The other is external; it lies outside of the material being read. These sources are content, form, and the author. The third, the external source, includes the characteristics of the author, his life, philosophy, style, period, national traits, and so on.

MEANING FROM CONTENT

Without any study or preparation, read this passage from Emerson.

(1) Insist on yourself; never imitate. (2) Your own gift you can present every moment with the cumulative force of a whole life's cultivation; but of the adopted talents of another you have only an extemporaneous half possession. (3) That which each man can do best, none but his Maker can teach him. (4) No man yet knows what it is, nor can tell that person has exhibited it. (5) Where is the master who could have taught Shakespeare?

(6) Where is the master who could have instructed Franklin, or Washington, or Bacon, or Newton? (7) Every great man is a unique. (8) The Scipionism of Scipio is precisely that part he could not borrow. (9) Shakespeare will never be made by the study of Shakespeare. (10) Do that which is assigned you and you cannot hope too much or dare too much. (11) There is at this moment for you an utterance brave and grand as that of the colossal chisel of Phidias, or the trowel of the Egyptians, or the pen of Moses or Dante, but different from all these. (12) Not possibly will the soul, all rich, all eloquent, with thousand-cloven tongue, deign to repeat itself; but if you can hear what these patriarchs say, surely you can reply to them in the same pitch of voice; for the ear and tongue are two organs of one nature.

("Self-Reliance")

How much of the exact meaning of this passage did you get? You probably got a lot of it; but unless you have an unusually wide reading experience and have built up a large vocabulary, or unless you are well acquainted with Emerson's writings, you probably found the paragraph's meaning somewhat fuzzy.

So we discover at once that meaning, insofar as content is concerned, is located in words and in those combinations of words which obviously do not mean simply the sum of the individual words.

Unfamiliar words can be looked up in a dictionary. That's easy. But remember! Many words have more than one meaning. You must be sure that you select the right meaning, the one which the author uses.

However, not all the meanings can be found in a dictionary: there are associative (connotative) as well as denotative meanings for many words. That is, words sometimes have a kind of color which time and use have given them; associations are built up around some words. "Shakespeare," for example, means more than just an English dramatist who lived in the late sixteenth and early seventeenth century and wrote *Hamlet*, *Julius Caesar*, and *Twelfth Night*. The word "Shakespeare," as Emerson used it in the above passage, means the top of the literary profession, the greatest writer of

modern times, the super-colossal poet. "Shakespeare" connotes, has associated with it, the color of the highest perfection of the literary art.

There are no handy sources for associative meanings, except possibly a good dictionary of synonyms or an extensive word-book like the *Oxford English Dictionary*. But such books don't help much. Wide experience with language and literature is the best means of knowing all the associations of words. The next best thing, and the most practical, is to study very carefully the word's use in its context. If you read sentence nine in the Emerson passage and see its relation to the whole paragraph, you'll realize that the author isn't actually talking about Shakespeare as an individual man, but about Shakespeare as a genius and a symbol of the great poet.

To grasp the meaning of a word, the reader must know both what it denotes and what it suggests, its limited and its extended meanings. In understanding the passage of Emerson, you need to know a little about Bacon, Scipio, Newton, Phidias—the denotative and particularly the associated meanings of these words. You may also have to look up "cumulative," "deign," and other troublesome words. You must know not only what these symbols mean in the dictionary but also what they mean in Emerson, and *to* Emerson.

Writers, particularly poets and philosophers, also use words in combinations which mean more than the sum of the words. Sometimes the combinations don't mean what the individual words mean at all. Language of this latter sort we call figurative—as opposed to literal. Look again at the Emerson paragraph on page 80. Is there actually an "utterance brave and grand" waiting for you? Is Emerson really interested in Phidias, the Egyptians, Moses, or Dante? Why does he speak of the "chisel" of Phidias or of the Egyptian's "trowel"? For that matter, is an utterance really comparable to a chisel or a trowel? When you know that Phidias was one of the greatest of the classical Greek sculptors and when you recall that Egyptian trowels helped to build the pyramids, you begin to realize what Emerson is talking about. What is he trying to

say when he speaks of the soul's "thousand-cloven tongue" and why does he say it in such an unliteral way?

As soon as you understand what an author really means, not just what he appears to be saying, and as soon as you see *why* he uses words and groups of words as he does, you grasp his meaning and are ready to communicate it to others.

MEANING FROM FORM

Though form is obviously related to content and ultimately cannot be separated from it, form can profitably be looked at apart from content. We don't want to get the idea that when you're reading aloud you should think of the two as separate; but you should certainly think of form as well as content.

In English, word-order (the sequence of words in a sentence) is of utmost importance, because it is one of our chief methods of indicating meaning. For the most part, English lacks inflected endings, such as Latin and German have, to distinguish subjects, objects, agents, and other relationships, so we have to rely on conventional word-order to indicate who does what.

But there's more than this to arrangement. In Chapter 2, we dealt with unity, emphasis, and coherence; and we found that in good communication the arrangement of words and ideas has meaning. One word follows another for a purpose. A good writer or speaker arranges words in a certain order, over and above the normal word-order, because he wants to emphasize certain ideas and show sequences of thought. He does this because the arrangement conveys his meaning. When you read someone else's writing, try to see why he arranges ideas as he does.

Of equal importance as sources of meaning are grammar and punctuation. If students could only realize this, they would find the study of grammar much more interesting and useful. After all, grammar is nothing if it isn't an aid to communication. It is a set of meaningful conventions which the people who use a language have agreed to follow in order to simplify the communication of meaning.

Look at the passage from Emerson once more. (Page 80.) Look at the grammar and punctuation. Why does Emerson have a semicolon in the first sentence? Isn't it because he wants the two clauses to be absolutely co-ordinate? How would the meaning differ if he had connected the clauses by "and" or if he had made them two separate sentences? What are the subjects of the two parts of the second sentence and how are they related to the subjects of the two clauses in the first sentence? In sentence four, what is the antecedent of the two *it's*? In sentence eight, how does the clause "he could not borrow" function?

While we are on the subject of relationships, we ought not forget the little words, the connectives: prepositions, conjunctions, and conjunctive adverbs. Because they are our strongest devices for relating words and groups of words, they are major sources of meaning. They are usually unstressed in speaking, but they are very important.

We have to assume, of course, that the author's grammar and punctuation are correct and contribute to his meaning. Occasionally we'll find errors; but in any decent writing, the peculiarities which seem to be errors will be stylistic deviations made for a definite purpose or differences which are characteristic of the author's period. Most grammar and punctuation which get into print are reasonably sound. Editors and publishers, if not authors, see to that!

MEANING FROM EXTERNAL SOURCES

We haven't time for more than a glance at the ways to get meaning from external sources. You'll have to turn to a course in literature, literary history, or criticism for a more complete discussion. However, the matter should at least be mentioned.

In order to know fully what Emerson was trying to communicate in the paragraph from "Self-Reliance" on page 80, you should know something about his life, his purposes, his philosophy, of that peculiar American theory of Transcendentalism, of the ideas which were current in America and

particularly in Concord in the first half of the nineteenth century, of the classical and oriental influences on Emerson, and also the gist of the entire essay. This would be a big assignment. Fortunately all this knowledge isn't necessary for a reasonably good understanding of Emerson's meaning in the "Self-Reliance" passage. Find out who Emerson was and where he fits in the history of the world. Go to a biographical dictionary and there, in a few lines, you'll get the minimum facts. To get a more complete picture of Emerson, and therefore a more satisfactory understanding, you might read a short account of him in, let's say, the *Dictionary of American Biography* or in a good encyclopaedia. If you had a little more time or interest, you might read the chapter on Emerson in the first volume of the *Cambridge History of American Literature*. The more you know, the wider your experience becomes, and the better your understanding and interpretation.

There will seldom if ever be an occasion for oral reading in which you will be expected to know as much about a writer and his times as was suggested above in reference to Emerson. But neither will there ever be an occasion in which your understanding and consequently your listener's understanding won't be greater if you know something about the author.

As you work on the exercises which follow this and the next chapter, remember that this business of reading aloud is nothing more than a means to better oral communication. Read for meaning! Get in the habit of thinking of the transference of meaning as the purpose of communication. Listen to yourself and your classmates. Notice how pitch variation, stressing, and grouping either do or do not help to communicate meaning. Try to decide how much of the oral reader's understanding (of life and the passage being read) comes through. Do you agree that people communicate more effectively when they are talking about (or reading) something they know about? Above all, when you read aloud, read with freedom and energy. If you do, you may

find that your voice is more flexible and communicative than you formerly thought, you'll increase the communicative range of your voice, and you'll get used to hearing your voice. You'll also help yourself avoid stage fright.

EXERCISES

(A)

Try reading some poetry aloud. Read it in a straight-forward, simple, communicative manner. Beware of sing-song. Particularly, beware of emoting. Don't overlay *your* feelings on the poem's feelings. Don't try to be brilliant or high-powered. Just read. Select a couple of the following poems, which will be found on the indicated pages in the Appendix. Read them aloud to the class.

Housman, "To an Athlete Dying Young," page 228.

Whittemore, "Paul Revere's Ride," page 227.

Blake, "Poison Tree," page 227.

Brontë, "Last Lines," page 232.

Milton, passage from "Paradise Lost," page 229.

Listen to your classmates as they read their selections. Try to decide what makes for good oral reading of poetry.

(B)

Choose two of the four poems listed below and read them very carefully. Study them. Then write a short report, perhaps 500 words, in which you discuss the experience a reader ought to have in order to understand each of the two poems. Consider both direct and indirect experience.

Keats, "On First Looking into Chapman's Homer," page 230.

Donne, "Death, Be not Proud," page 230.

Wordsworth, "On the Beach at Calais," page 231.

Shakespeare, "Sonnet XXIX," page 231.

(C)

Read to the class, as meaningfully as you can, one of the following selections. *Read for meaning.*

James, selection from *The Principles of Psychology*, page 238.

Keynes, selection from *A Treatise on Money*, page 236.

Sapir, selection from *Language*, page 240.

(D)

If you have time, look at one or two of the following readings. They will add a great deal to what you've already learned.

Blair, Walter and John C. Gerber, *Better Reading*. New York: Scott, Foresman, 1945. (Though this is a volume of prose selections for silent reading, the section "Hints on Reading," pages 537-572, presents an exceedingly sound and informative view of reading—as helpful in oral reading as in silent.)

Borchers, Gladys L. and Claude M. Wise, *Modern Speech*. New York: Harcourt, Brace & Company, Inc., 1947. (Chap. XVI, "Reading Aloud," gives a somewhat conventional presentation of oral reading, but the discussion of how to find out meaning is worth looking at.)

Burklund, Carl E., "On the Oral Reading of Poetry," *Quarterly Journal of Speech*, October, 1945, Vol. XXXI, pages 344-350. (In this article, a teacher of literature describes a method of oral reading based on honesty and sincerity as the important factors.)

Crocker, Lionel and Louis M. Eich, *Oral Reading*. New York: Prentice-Hall Inc., 1947. (Chap. III, "Tools of Understanding," and chap. IV, "Getting the Meaning," discuss the approach to meaning in a sensible and enlightening way. The accounts of the grammatical and the psychological tools and of the referent are particularly helpful.)

Tresidder, Argus, *Reading to Others*. New York: Scott, Foresman & Company, 1940. (Pages 5-28 of chap. I, "Interpreting Meaning," are very good. The brief discussion of grammar and punctuation is perhaps the best available.)

8

READING ALOUD: A PROCEDURE

FROM THE BEGINNING OF THIS COURSE, YOU'VE BEEN GATHER-
ing information which will help you communicate more effectively, and you've been putting this information to use by speaking and reading aloud. After considering the general nature and function of communication and its basic qualities, you looked over the distinctive characteristics of *oral* communication. You worked on pronunciation and enunciation, the elements of speaking, and the physical aspects of oral communication. Then, in Chapter 7 you read about and practiced oral reading. And here's another chapter devoted to oral reading.

Oral reading is a useful device and a logical approach to speaking, which is the principal activity of oral communication. No one, for a moment, could look upon reading aloud as a vitally important human activity or as a major aspect of oral communication. In classes, particularly language classes, you read aloud occasionally; and there's a great deal of oral reading on the radio. In everyday life, you read aloud very little—a paragraph out of a story, a few lines from a newspaper. That's about all. Oral reading is not a skill which we put to work very often.

But it is an exceedingly practical device for learning to communicate orally. In the first place, it enables you to think about *speaking* and *meaning*, and not about *what to say*. For beginners, who have trouble finding subjects for talks and who aren't very comfortable thinking on their feet, this is a virtue. In the second place, reading aloud from passages in the book provides all of us—the instructor and

the members of the class—with a common and fixed body of material from which we can work out some of the problems of oral communication.

So, before turning to the specific problems of speaking to an audience, let's review and pull together all that you've learned about oral communication—by going through the entire process of reading aloud, from the preparation to the actual reading.

You will notice that most of what follows has to do with the preparation for reading aloud rather than with the technique of reading aloud. Despite the many books on the subject, there really isn't much to be said about the actual process of oral reading. There are a few useful suggestions, but most of them have to do with speaking in general, not exclusively with reading aloud.

There are only three really significant bits of advice for reading aloud. The first: *know what it's all about*. The second: *apply the few tricks* (which are little more than a commonsense use of the elements of speaking). The third: *think while you read*. If you know what the material means, if you understand the elements of speaking, and if you use your head, you'll get along very well. This, of course, is simply what is required of all effective oral communication.

So, we'll pull all of this together by considering:

1. The steps in the preparation of a reading
2. A check-list for reading aloud.

The thinking, you'll have to do on your own.

THE STEPS IN PREPARING A READING

The paragraph to be worked on is one from Frazer's *The Golden Bough*. It's a little longer and a little more difficult than any we've tried so far, but it's typical of the kind of reading you do in college.

(1) If we analyze the principles of thought on which magic is based, they will probably be found to resolve themselves into two: first, that like produces like, or that an effect resembles its cause; and, second, that things which have once been in contact with

each other continue to act on each other at a distance after the physical contact has been severed. (2) The former principle may be called the Law of Similarity, the latter the Law of Contact or Contagion. (3) From the first of these principles, namely the Law of Similarity, the magician infers that he can produce any effect he desires merely by imitating it: from the second he infers that whatever he does to a material object will affect equally the person with whom the object was once in contact, whether it formed part of his body or not. (4) Charms based on the Law of Similarity may be called Homeopathic or Imitative Magic. (5) Charms based on the Law of Contact or Contagion may be called Contagious Magic. (6) To denote the first of these branches of magic the term Homeopathic is perhaps preferable, for the alternative term Imitative or Mimetic suggests, if it does not imply, a conscious agent who imitates, thereby limiting the scope of magic too narrowly. (7) For the same principles which the magician applies in the practice of his art are implicitly believed by him to regulate the operations of inanimate nature; in other words, he tacitly assumes that the Laws of Similarity and Contact are of universal application and are not limited to human actions. (8) In short, magic is a spurious system of natural law as well as a fallacious guide of conduct; it is a false science as well as an abortive art. (9) Regarded as a system of natural law, that is, as statement of the rules which determine the sequence of events throughout the world, it may be called Theoretical Magic: regarded as a set of precepts which human beings observe in order to compass their ends, it may be called Practical Magic. (10) At the same time it is to be borne in mind that the primitive magician knows magic only on its practical side; he never analyzes the mental processes on which his practice is based, never reflects on the abstract principles involved in his actions. (11) With him, as with the vast majority of men, logic is implicit, not explicit: he reasons just as he digests his food in complete ignorance of the intellectual and physiological processes which are essential to the one operation and to the other. (12) In short, to him magic is always an art, never a science; the very idea of science is lacking in his undeveloped mind. (13) It is for the philosophic student to trace the train of thought which underlies the magician's practice; to draw out the few simple threads of which the tangled skein is composed; to disengage the abstract principles from their concrete applications; in short, to discern the spurious science behind the bastard art.¹

¹ *The Golden Bough: The Magic Art*, Vol. I, pages 52-53. London: The Macmillan Company, 1920. By permission of the publishers.

The first step, certainly, is to find out something about Sir James G. Frazer and his book. If you look him up in the *Dictionary of National Biography* or the *Britannica* or any other good reference, you'll find that he's a distinguished British anthropologist whose works are standard classics in science. *The Golden Bough* first appeared in 1890 and has since been reprinted in several issues including a twelve-volume edition. Frazer was one of the first of the scientific anthropologists.

The next step is to read over the entire passage in order to find out, in a general way, what it's all about. It deals with magic: not the vaudeville magician's slight-of-hand, but the magic practice by primitive men, witch doctors perhaps. The paragraph is an analysis and classification of what lies behind magic. We could think of it as a kind of psychology of magic.

Remembering what communication is, you realize that the purpose of reading aloud is to get the idea off the page and into the minds of the listeners. To do this, you must first grasp the meaning of the passage yourself. Even a quick glance reveals a number of words which you may need to look up before you can know what Frazer is talking about. Read each sentence carefully and check the words which are not completely familiar. Then, with a dictionary in one hand and the passage in the other, go to work. Depending on the extent of your vocabulary, you'll have anywhere from two to twenty words to investigate. The chances are that some of these will be on your list:

| | | | |
|-------------|------------|------------|----------|
| contagious | tacitly | abortive | implicit |
| homeopathic | spurious | precepts | explicit |
| mimetic | fallacious | to compass | skein |

There may be others. Or perhaps you know what every word means, not only in the dictionary meaning but in the Frazer meaning. Don't assume that you know. Know! The Frazer meaning, not just the definition!

And at the same time check up on pronunciations.

Now, what about the groups of words? It often happens

that a reader knows every individual word, but is still unable to make sense out of the combinations. Can you explain *Frazer's meaning* of each of these groups?

| | |
|-----------------------------|--------------------------------|
| like produces like | a conscious agent |
| law of similarity | operations of inanimate nature |
| fallacious guide of conduct | contagious magic |
| an art, never a science | abortive art |

Are there any other groups of words that need analysis? Is there any figurative language that means more than the sum of the words?

You began by determining the meaning of single words and then you put the single words into groups and figured out the meaning of the groups. The next step is to follow this pattern and go on to the meaning-groups and full sentences. Analyze the grammar and punctuation. In the first sentence of the Frazer paragraph, for example, what does the colon do? What is the relation between the two parts of the sentence? To what does the word "two" refer? What is the relationship between "like produces like" and "an effect resembles its cause"? What is the subject of "continue"? In the second sentence, what is the verb for the subject "latter"? Is sentence two simple, compound, or complex? What light does this classification throw on the meaning of the sentence?

Go through all thirteen sentences in this manner. Break down each sentence, analyze it, and put it together again. In this work, analysis without synthesis is not worth much. Figure out the relationship between "suggests" and "imply" in sentence six. How is the meaning affected? What kind of structure is used in sentence eight? How do the infinitives in sentence thirteen function? Ask yourself questions of this sort about each of the sentences.

As you work on each sentence, note the contrasts, parallels, and echoes. What do they contribute to meaning?

While you're studying the grammar and construction of each sentence and analyzing meaning, try to figure out how you're going to get the meaning across to your listeners.

Read each sentence aloud several times until you're sure you have spoken it in the most meaningful way possible. All of this analysis is nothing if it doesn't help you communicate orally.

After you've completed the sentence analysis, the next step is to look at the paragraph as a whole. Note any devices used to achieve unity, coherence, and emphasis. (By way of review, see pages 16-22.) Can you trace the thread of meaning through the paragraph? What does it all mean? Summarize it in two or three sentences. Twice Frazer says "in short . . ." What's he doing, and why? Keep in mind that your purpose in this analysis is not to study the paragraph as a literary composition but to find out what it means so that you can communicate the meaning to others.

If you've worked honestly so far, you ought to have a pretty good idea of what the paragraph means. Try it. Read it aloud. Communicate.

And here's a tip. Read it vigorously, but patiently and earnestly, as if you were trying to explain magic to someone who knows nothing about it and who isn't very bright—as if it were important to both you and your listener that he get it straight the first time. (*Reread the preceding sentence: it's one of the most important in this book!*)

If the meaning didn't seem to get across, perhaps you should give more thought to stressing and grouping. Underline the words and groups of words to be stressed. If you want to, use single, double and triple lines to indicate the degree of emphasis. Then, by some mark, indicate the method of stressing to be used.¹ The marking is to help you

¹ Words to be stressed by pitch variation might be marked like this:

"the first purpose"—raised inflection on *first*

"the first purpose"—lowered inflection on *first*

"the first purpose"—turned inflection on *first*

Words to be stressed by pause:

"the || first purpose"—pause before *first*

Words to be stressed by force:

"the first purpose"—force on *first*

avoid too much use of force, the easiest method of stressing. Before you try to figure out the grouping, go back and read the generalizations about grouping on page 58. *Meaning*, remember, determines grouping. Then mark the groups by setting off each one in parentheses.

This trick of marking passages to be read is all right for beginners. Many radio speakers always mark their scripts. It is said that President Roosevelt—who was certainly not a beginner—always used elaborately marked scripts for his many radio broadcasts. His scripts are supposed to have been marked to indicate pauses, two or three degrees of stress, slow and fast reading, grouping, breathing points, and a half dozen other aids to reading. Roosevelt was a very effective reader and speaker. There's much to be said for marked scripts. But the trick of marking passages for reading is dangerous because the marks tempt you to read without thinking or, what is just as bad, to read mechanically. It's much wiser to learn, by practice, to look ahead for clues and to think while you read.—Still, mark passages in the early stages, if you wish.

Now read the Frazer passage again. It should be better. Is it? If not, it's probably because you're too conscious of technique or the marking. Relax. Think. Think of the meaning.

Having gone through the whole process, let's look at what we did. Let's list the several steps.

1. Investigation of the author and his background.
2. Quick reading to determine subject and general meaning.
3. Inquiry into the meaning (and pronunciation) of doubtful words.
4. Inquiry into the meaning of combinations of words.
5. Analysis of sentences: structure, grammar, punctuation.
6. Analysis of paragraphs.
7. If necessary, location of words to be stressed.
8. If necessary, division of passage into meaning-groups.

Is it necessary to point out that, even in the case of very

carefully prepared readings, these steps need not be followed in a 1-2-3 order? Even if you had the time to go through each step, it would usually be wasteful to repeat so much. And furthermore, most oral reading, except for classroom purposes, is impromptu. So most of the time, you neither can nor should go through each of the steps listed in the order indicated.

Why, then, have we devoted so much time and space to this eight-step process? *Because these activities must be performed somehow, sometime.*

With practice, you'll be able to combine several of the steps. Step one will have to be done apart from the others. Sometimes you'll not need to do it at all, because you'll already know all that you need to know about the author—in which case, step one has already been performed. So you might begin with step three, inquiry into the meaning of words. Step two is a natural one which will always occur (except when you're sight-reading). Steps four, five, and six can be performed at one time, unless the passage is unusually long or complicated. Or, you could do steps three, four, and five together, one sentence at a time, and then follow up with step six. Steps seven and eight can often be omitted, or they can be combined with four, five, and six. Whatever method gives you the best results is the one to use.

Don't feel bound by this eight-step process, but be sure that all the steps—at least the first six—are performed in some manner and at some time before you undertake to read anything aloud, if your purpose is to communicate meaning. If it isn't, don't read aloud.

It's always much better to read by intelligence than by rule. All through this book it is pointed out that if you know what you're saying you'll probably say it effectively. It's much better to think than to know rules.

A CHECK-LIST FOR READING ALOUD

Here are a few final hints, a kind of check-list. Though these suggestions are stated positively, there are exceptions to

almost every one of them. These are not rules. You can't make rules in this business. You can merely make suggestions which will work successfully most of the time.

1. Avoid Falling-inflection. Keep your pitch *up* except at full stops: periods, exclamation marks, and some semi-colons and colons.
2. Never let pitch fall at commas, within grammatical phrases, between subject and verb, or between modifiers and the words they modify.
3. Groups should be as long as possible: the fewer breaks within an idea the better.
4. Never pause for breath within a group.
5. Whenever possible, breathe only at the end of a sentence.
6. Every group must have at least one stressed word, and most groups will have several.
7. Stress the members of a contrast, a comparison, and a parallel.
8. Do not stress an echo word or word-group; it automatically receives stress.
9. Do not stress prepositions or conjunctions. (There are a few obvious exceptions when these words should be stressed for definite reasons.)
10. Do not stress articles, except when they are used as qualifying adjectives.
11. Read more slowly than you think you should. Most people read much too fast.
12. Look ahead, when you read aloud. Estimate the length of a sentence and anticipate the need for breath.
13. Use plenty of variety in melody, rate, and stress.
14. Read for meaning. *Communicate!*

EXERCISES

Instead of the usual type of exercise, at this point, here's a practical oral examination to test your progress in oral communication. Take it seriously. It's well worth your effort.

Select a prose passage of about five hundred words. Take

it from one of your textbooks (not English or speech) — perhaps history, or philosophy, or science. Often forewords and introductions offer good material for this purpose.

Prepare your passage for reading aloud. Follow the eight steps suggested in this chapter. (If you'd rather read from an unmarked script, do so; but at least prepare a marked script.) Know everything there is to know about the passage and its meaning.

Read for meaning: this is communication, not show-business.

Read the passage to the class.

Do not memorize it.

9

SPEAKING TO AN AUDIENCE: SITUATION AND SUBJECT

AS WE BEGIN STUDYING THE PROBLEMS AND TECHNIQUES OF speaking to an audience, we should first think about the general situation and the matter of subjects. To do this we must consider:

1. The types of speaking
2. The conditions of speaking to an audience
3. Motivation.

TYPES OF SPEAKING

People speak to audiences for an almost infinite number of reasons, and the talks that are given can be divided into a number of types. Every speech book you pick up has a different group of types, but almost always the types are based on the reasons or purposes behind the talks. There are talks to inform, to convince, to influence, to persuade, to arouse, to entertain, to commemorate, and as many other classes as there are words to describe the purposes of speaking to an audience. One set of types is just about as good as another.

At the risk of oversimplification, let's say that talks can be divided into two groups: *informative* and *persuasive*. If the speaker is trying to *inform* his listeners, he may be telling them something they haven't known before or he may be merely throwing further light on a subject already partly known; in both cases, he's adding to his listeners' store of information. If he's trying to *persuade* them, he's trying to

make them think in a certain way, or feel, or believe, or act in a certain way. He's trying to affect the behavior—mental, emotional, spiritual, or physical behavior—of his listeners.

In a thorough and detailed study of public speaking it might be worth while to distinguish between the various kinds of informative and the various kinds of persuasive speaking, because there certainly are differences; but for our immediate purposes it is sufficient to note that underlying all the different specific purposes are the two general purposes, to inform and to persuade.¹

When you come right down to it, most speaking to an audience is done for the purpose of passing on information. Although there's a good bit of persuasive speaking in business, it's not often done before a silent audience of more than two or three people. In politics, of course, and in religion, there's a lot of persuasive speaking, and to large audiences. But in most walks of life, speaking to an audience is informative. This is particularly true in college (except in formal debating).

For this reason, and because the persuasive talk has all the characteristics of the informative, plus a few others, we'll devote most of our time to the informative type. Chapter 14 will be concerned with the added special characteristics of the speech to persuade.

Unless you debate or compete in oratorical or extemporaneous speaking contests, or unless you are in campus politics, most of the speaking before an audience that you are likely to be doing during the next few years will take the form of presenting oral reports. You'll be reciting in psy-

¹Talks to entertain and commemorative speeches seem to be exceptions. The talk to entertain (such as an after-dinner talk) does not fit into either of these groups because it is probably not communication at all. If a speech's only purpose is to entertain, it is much closer to expression than it is to communication. If it has any other purpose, then its purpose is not essentially to entertain and the talk belongs in one of the two groups. It is probably an entertaining talk whose purpose is to inform or convince. The commemorative speech, similarly, is likely to be fairly unadulterated expression, and hence not a type of communication; or else it belongs in the persuasive group because its purpose is to affect the behavior of the listeners.

chology class and presenting oral reports on outside reading for history. You'll be reporting to committees and reporting to clubs about committee activities. You'll be offering plans to fraternity or sorority meetings, explaining English and math lessons to your more backward roommates, describing summer camp experiences to a sociology class, speaking in chapel, introducing visiting speakers, making treasurer's reports, giving one or another of a hundred different kinds of oral reports.

It is not the purpose of this book to turn you into speech-makers but rather to give you some suggestions and practice in communicating with an audience, an activity which presents a few conditions you don't meet in everyday man-to-man conversation.

CONDITIONS OF SPEAKING TO AN AUDIENCE

When you speak to an audience, you find three special factors present, factors which you don't find—at least to such a degree—when you converse with one or two or even several people. These factors present specific conditions which must be faced and taken into account. They are the audience, the occasion, and the subject.

THE AUDIENCE

We'll look first at the audience and consider its part in the communication process and its relation to the speaker. Perhaps the greatest difference between speaking to an *audience*, even a small one, and conversing with people, even a large number, is that you are speaking *to an audience*. However informal the situation may be and however conversational your spirit and tone, you, the speaker, are on one side of a real or imaginary line and doing all the talking, while the audience is on the other side and listening. It's a major purpose of this course to make speaking to an audience an easy, friendly, direct, relatively informal, and conversational kind of communication; but the fact remains that speaking to an audience is *not* the same as talking to a group of people.

Relatively informal and “natural” public speaking is the aim, of course, but public speaking is never completely informal and natural—any more than acting on a stage is informal and natural. There is certainly more give-and-take between speaker and audience than there is between actor and audience; but in neither case is the situation wholly natural and informal. Certain elements of artifice and form are intrinsic in the audience-speaker (or actor) relationship.

As a speaker, you are a star performer. You’re an expert, an authority. You’re the head-man, the center of interest, the focal point of all eyes and ears and minds. The audience exists as a listening audience, rather than as simply a group of people, because the speaker exists as a speaker. This statement may sound confusing; but if you think about it, you’ll find that it is both sensible and true.

Now, what is the audience to you, the speaker? It’s the receiver of your communication. Your purpose in speaking, whether you’re informing or persuading, is to communicate.

Back in Chapter 1 we noted that one of the conditions of successful communication is the existence of a common ground of experience shared by both the communicator and the receiver. Another condition is that the receiver’s attention must be secured and held. In order to be sure that there *is* a common ground of experience and that the listener’s attention *can be secured and held*, the speaker must know his audience. He must not only know the audience’s personality, interests, knowledge, and capacities, but he must also take these qualities into consideration and keep them in the front of his mind. When you plan your talk, when you select the material and decide what to emphasize, when you work out the illustrations, and when you put the idea into verbal form, you must keep the audience in mind. Ask yourself some of these questions. What does the audience know about your subject? What does it care about the subject? What kind of people compose the audience? Age? Sex? Intelligence? Education? Experience? If you’re trying to persuade the audience, you must consider its attitudes, sym-

pathies, prejudices. Are your listeners liberal? Conservative? Antagonistic to your proposal? Sympathetic? Find out as much as you can about the audience.

Your capacity to share the common ground of experience and to catch and hold attention will very largely be determined by your ability to meet the problems raised by the answers to these questions.

A few lines back it was said that you, as a speaker, are an expert. You're an authority. You have a responsibility and you mustn't disappoint your listeners. But at the same time, the fact that they look upon you as an expert means that even though they may be unsympathetic they will give you the benefit of the doubt. Their very presence indicates their willingness to listen. Knowledge of this fact will help you meet your responsibility. The members of the audience may be wiser than you; but they don't know what you know and think about the subject. Until you tell them, they will not have *your* facts, *your* point of view, *your* reactions and interpretations. The only authority in the world on what you think and know is yourself. Take advantage of the power you can acquire from knowing this.

THE OCCASION

Just as the nature of the audience determines what you say and how you say it, so does the nature of the occasion. Just as you ask yourself questions about the audience, ask yourself questions about the occasion. What are we here for, the speaker and the listeners? What's the purpose of the gathering? Is it serious? Light? Has the gathering a specific motive? Are there other speakers? What is my relation to them?

Aside from the obvious considerations such as not being flippant and funny at a celebration of the anniversary of V-J Day or trying to promote a Socialist candidate at a Republican mass meeting, there are other considerations of the audience and the occasion. Consider the feelings and sensibili-

ties of the audience—as a specific group in a certain place at a certain time. Consider such matters as the acoustics of the room and the comfort of the chairs on which the listeners are sitting. Don't try to be intimate and personal in an enormous hall filled with hundreds of people, or bold and theatrical in a small, intimate room. Consider the demands of the occasion: should you be light, gay, hail-fellow-well-met, sophisticated, somber, earnest, gentle? There's obviously a difference between speaking to students in the college chapel at a Sunday vesper service and speaking to the same group in the same place at a student government meeting or a football rally. Telling dubious stories to mixed audiences or speaking technically on the Binomial Theorem to a high-school convocation are examples of bad judgment leading to an inevitable breakdown of communication.

THE SUBJECT

This leads us to the subject. Obviously, the subject must be suitable to the occasion. Less obvious, perhaps, is the suitability of the subject to the audience and to the speaker. Is your audience capable of being interested in the subject? The subject need not fascinate the audience at the outset, but it must be such that the audience can eventually become interested. It must be a subject in which *you* are capable of interesting the audience: a subject in which you are interested yourself and about which you know a good bit or can find out a good bit. One of the first axioms of speaking to an audience is this: the audience's interest in a subject will never be greater than the speaker's. The characteristics of a good subject may be summarized as follows:

1. Potentially interesting to the audience;
2. Within the grasp of the audience;
3. Suitable to the occasion (time and place) ;
4. Interesting to the speaker;
5. Well-known to the speaker.

Whenever you are going to speak to an audience, check your

subject against this list. If it falls short at any point, change some aspect of it until it checks. (See also the section entitled "Nothing to Say," beginning on page 115.)

MOTIVATION

Ideally, a speaker never talks to an audience unless he has something to say, a strong desire to say it, and an audience eager to hear it.

This ideal is seldom realized. An inspired speaker, with a mission, speaking to a voluntary, and possibly a paying audience—this is the ideal. But such situations are rare. More often than not, one of these qualities is missing. The speaker has something to say and wants to say it, but the audience doesn't want to hear it. Or the speaker is brilliant and popular and the audience is eager, but the speaker doesn't happen to have anything significant to say. And so on. As speakers you will seldom find yourself speaking under completely ideal conditions. In this classroom, as students of communication, you'll frequently find the situation pretty bad. Outside of this class, at gatherings on and off the campus, conditions will be a little better.

When you're speaking to a club or at a business meeting of some sort, you'll have something to say and a desire to say it—or you won't be speaking. And you'll *usually* have a reasonably interested audience. Of course, you may be invited to speak simply because a program has to be filled up: you may not want to talk and the audience may not particularly want to hear you. Or, you may be invited because you're known to be a good speaker. There's even a chance that someone thinks you have something of interest to talk about—a hobby of yours, or a recent unusual experience, or a special knowledge, or the findings of an investigation you've made. There's an almost infinite number of possible relationships between you, the audience, the occasion, and the subject. But the chances are pretty good that the ideal may be approached—when you speak outside of the communication classroom.

The real difficulties will arise in this class. Speaking to a class in communication or public speaking is one of the most artificial situations in the world. The audience is only lukewarm. It is present not because it wants to hear you or your subject, but because attendance is required. The audience consists of students who, presumably, want to learn something about communication; but they do not particularly want to hear you talk. You're talking because you, presumably, want to learn to communicate orally; but you do not necessarily have anything to say or a great urge to say it. Your real motive for speaking is to meet an assignment, not to inform or persuade. Still, you speak and the audience listens (partly out of sympathy). The whole thing is very artificial.

What can you do about it? The answer is found in what we call *motivation*.

You must create, out of whole cloth if necessary, a motivation for your talk. You must find some reason why you should give the talk and why the audience should listen to it—other than the obvious classroom reason.

You can motivate your talk in one of two ways. You can meet the artificial situation artificially, or you can use your own knowledge and interest and enthusiasm to make the situation natural.

ARTIFICIAL MOTIVATION

If you choose to do it the first way, you have to establish another artificial situation. Fight fire with fire. Act out a part as you would in a play. Pretend that you're a politician, a scientist, a reformer, a professor, a critic, a professional globe-trotter, a sales manager, or anyone else who might have something to say and a desire to say it. Pretend that your audience is a group of voters, a board of aldermen, a class in botany, a woman's club, a sales staff, a local service club, or any other group who might be reasonably anxious to hear you in your assumed role. Pretend, further, that the occasion is one in which this group might logically be gathered to hear that speaker. Figure out why you're speaking to this

audience. Are you informing or persuading? Why? Then figure out a suitable talk. Play the part you cast yourself for. Act it out.

This won't be such bad practice, even for real-life situations, because many good speakers are acting a large part of the time. Although this type of speaking probably shouldn't be encouraged, because it can easily lead to artificiality and insincerity, it is one way to counteract the artificial quality of a communication-class situation. Furthermore, it decreases the burden and increases the fun, while at the same time it gives good experience in speaking to an audience. It also provides motivation.

NATURAL MOTIVATION

A better way, certainly, is to motivate your talk naturally. This means: talk about something which you, *a college student*, know something about and which your audience, *college students* like yourself, might want to hear. This is the way most talks are motivated in situations outside of class.

Pick a subject which has the characteristics listed on page 103. It will probably be a subject in one of these two groups: one which is fairly close to you and your classmates (as classmates)—student government, the grading system, college athletics, pre-professional training in liberal arts colleges, campus activities, or even communication; or a subject about which you know considerable and are much interested in and which your classmates (as undergraduates) could be interested in if you handle it right—world affairs, local politics, literature, some aspect of health, art, big-league sports, inventions and discoveries, or anything else of general appeal. Remember this, too: even though you don't know much about your subject when you start preparation for the talk, you can find out more. If a subject is one that you can find out about and understand, it is also a subject that your audience can understand and be interested in.

Above all, it must be a subject that interests you. If you

are really interested you will be anxious to interest others. "I'm interested in so-and-so," you'll be implying, "and I think you'll be interested in it." Or, "I get a kick out of this. You ought to know something about it." Or, "I'm convinced and I'm going to try to convince you." There's your motivation.

Use either of these methods, the artificial or the natural. Try both. Unless you're a fairly clever actor, you'll probably get along better with the natural. You should always use natural motivation when you can. But try the other some time when you just can't think of anything you really want to say.

Everyone likes something! Everyone is enthusiastic about something—a candidate for governor, a dance-band, an issue of postage stamps, the need for education, costume design, a new theory of criticism, a new cure for cancer, a new type of jet propulsion, a game, a book, a job—something. Your enthusiasm and your desire to share it with others will provide more than enough motivation.

EXERCISES

(A)

On page 108 are a number of possible speaking situations. Suppose that you, *a college student*, were asked to speak to one of these groups on the indicated occasion. What would you talk about?

Look over the list. Then pick out three situations in which you think you might do a reasonably good job of speaking and select a subject for each (after first reviewing the characteristics of a good subject, on page 103).

Finally, stand up in front of this class and, in three to five minutes, tell your classmates why you selected the three situations and subjects which you chose.

You, an undergraduate, are the speaker.

The audience is:

College students of American history.

Rotarians (or Lions or Kiwanians).

High-school students (all classes) at the high school from which you were graduated.

A Sunday-school class, Epworth League, Christian Endeavor group, or other young people's religious groups.

College student body.

Parents and teachers of your home high school.

College-student dance committee.

College undergraduates.

High-school seniors.

Some women friends of your mother or older sister.

Farmers and their wives.

Grade school students.

The occasion is:

Regular class meeting, in the classroom.

Weekly luncheon meeting, the week before Christmas, in a private dining-room in local hotel.

Regular weekly assembly, in the school auditorium.

Regular Sunday meeting, in the church.

Football rally, in the chapel.

Monthly P.T.A. meeting, in the school lunch-room.

Emergency meeting, called because of insufficient funds, in a college classroom.

Open meeting of the Journalism Club, in the lounge of a dormitory.

A special meeting in which seniors are seeking information about colleges, in the high school.

A regular meeting of the D.A.R., in a private home.

A social meeting of a Farmers Coöperative Group.

A mass meeting held during United Nations Week, in the school auditorium.

(B)

Suppose you were called upon, in this class, to speak on one of the following subjects. Could you motivate your talk?

1. The origins of the game of billiards.
2. The preservation of meat by the quick-freezing method.

3. The parimutuel system at race tracks.
4. How to dig a fox-hole.
5. The Dewey Decimal system of book classification.
6. The Lanny Budd novels of Upton Sinclair.
7. The future of inter-collegiate hockey in the United States.
8. The advantages of unicameral legislature.
9. Tapestry making in the seventeenth century.
10. The use of the X-ray in detecting artistic frauds.
11. Professionalism in college football in the years since the war.
12. The value of foreign language study for prospective business men.
13. Photosynthesis.
14. The trend in clothes styles.
15. Advertising in radio.
16. Tea room management.
17. The editorial policy of *Time Magazine*.
18. The merits of synthetic rubber tires.
19. The current foreign policy of the U.S.S.R.
20. The founding fathers of our college.
21. My hobby: what and why.
22. Existential philosophy.
23. Deep-heat therapy.
24. Industrial alcohol.
25. Twentieth-century critical opinion of Trollope's *Barchester Towers*.

Some of these subjects could probably not be motivated naturally. Make a list of five subjects you could motivate naturally and a list of five you would have to motivate artificially.

Write a report in which you explain: (a) why you think you could motivate the five subjects naturally (what you know about the subjects and why your audience might be expected to want to hear you—remember that the audience is this class); and (b) how you would motivate the five subjects artificially (what role you would play and what you would assume the audience and occasion to be).

(C)

Select a subject from the above list (exercise B), either from the natural or the artificial motivation group. (If you

want to change one of the subjects slightly, or narrow it further, or if you want a new subject suggested by one of the above—consult your instructor first.)

Prepare a five-minute talk on this subject and present it to the class.

Check your subject against the list of characteristics on page 103. If you chose a subject that calls for artificial motivation, explain the situation to the class before you start speaking. Be sure that you or a chairman announces your subject.

(D)

Barnes, Harry G., *Speech Handbook*. New York: Prentice-Hall Inc., 1946. (In outline form, pages 27-29 offer some excellent suggestions on "Choice of Subject.")

Bryant, Donald C. and Karl R. Wallace, *Fundamentals of Public Speaking*. New York: D. Appleton-Century Company, Inc., 1947. (Chap. VII, "Selecting the Subject," discusses in a very useful way the appropriateness of the subject to the speaker, the audience, and the occasion. Also, includes a classified list of about 350 speech subjects.)

Crocker, Lionel, *Public Speaking for College Students*. Cincinnati: American Book Company, 1941. (Chap. XIX, "Analysis of the Audience," is a readable and valuable discussion. Some good points.)

Monroe, Alan H., *Principles and Types of Speech*. New York: Scott, Foresman & Company, 1939. (Chap. VII, "Analyzing the Occasion and the Audience," is particularly valuable for its psychological and sociological approach. Part Two of this book presents a sound and complete picture of the basic types of public speaking, with numerous, well-chosen examples.)

10

SPEAKING TO AN AUDIENCE: SPECIAL PROBLEMS

OH, NO! DON'T ASK ME TO MAKE A SPEECH! I COULDN'T do it!"

How often have you heard someone say this? Maybe you've said it yourself. At one time or another, most of us have tried to beg off when we've been asked to stand up in front of an audience and give a talk. Some of us have jacked-up our courage and have gone to work, suffering the agony of the damned. Some of us have simply and firmly refused to have any part of it. There are probably a few people who really like to talk in public; but most of us prefer not to.

Before going on to the specific problems of preparing and delivering a talk, let's consider a few general and somewhat intangible problems. It is often possible to conquer fear by exposing it, so let's bring some of the difficulties out into the open where we can take a good look at them. If we admit, here and now, that speaking to an audience is *not* always an easy and pleasant job, and if we anticipate some of the pitfalls, perhaps we can make the whole business easier. We'll look at the matter under two general headings:

1. Some difficulties
2. Aids to speaking.

SOME DIFFICULTIES

Under this broad heading, we're going to try to exorcise a few evil spirits. When people object to speaking to an audi-

ence, they usually claim that they have one or several of five handicaps: no stage presence; a poor voice; inarticulate speech; stage-fright; or nothing to say. Let's face these one at a time and try to stare them down.

NO STAGE PRESENCE

Stage presence is an indefinite thing, but it seems to boil down to personality and poise.

It is certainly true that a charming personality may be a great asset to you when you're talking to an audience. It is equally true that only a small percentage of successful speakers have unusually attractive personal qualities. The great "personalities" among the speakers of any generation can be ticked off on one hand. Most speakers are just ordinary folks who have something to say and a determination to say it, without the benefits of Hollywood charm. Personal charm can probably be developed or increased; but we haven't time for that here. However, every one of us has a kind of natural charm, his own *personal* personality. This is sufficient. Don't try to imitate the manner of another speaker, even though he may be a good one. For the professionals, with lots of time for practice, imitation is a fairly good method; for the rest of us, being ourselves and making the most of what we have is the best and safest way.

Some people have more poise than others, no doubt of that. But poise is not something you're born with. It's a combination of several acquired traits which appear to add up to confidence. If you have confidence in yourself—in you as an individual, in your appearance, in your subject—you'll have poise. If you know what you're saying, if you know how you're going to say it, and if you believe in it, you'll have all the poise you need.

POOR VOICE

Some people also have better voices than others, and a good voice is undoubtedly a great help. But you can get along very well with just an average voice. A singer must have an excellent voice, because the audience listens to it and nobody

pays much attention to the words. With a speaker, it's the other way around. Unless the speaker's voice is either very good or very bad, nobody notices it. A merely adequate voice—fairly clear and strong and resonant, and reasonably attractive—is pleasing to the audience and comforting to the speaker. You can get along without an unusually attractive voice. You ought to try to improve it, but you certainly shouldn't worry about it. Experience, which you can't acquire without practice, will improve your voice as it will increase your poise.

INARTICULATE SPEAKING

Inarticulate speakers suffer terribly. They can succeed, but there are two strikes against them. The inarticulate speaker is one who fumbles for words, hems and haws, grunts, starts and stops, and gets all tied up in his sentences. He may know what he wants to say, but he doesn't seem to be able to say it.

There appear to be three main causes for this awkward, inarticulate speaking: defective speech; lack of confidence; and inadequate working vocabulary. The student with a speech impediment caused by a physical defect should see a physician; he can be helped, but it takes an expert to do the job. Lack of confidence, that thief of poise, is usually nothing more than another way of saying lack of preparation. Except in rare cases of psychological inferiority, lack of confidence can easily be overcome by preparation and practice. The inadequate working vocabulary can be improved by a great deal of reading, active word-study, and practice.

No completely inarticulate speaker is a good speaker. But many a student who seemed hopelessly inarticulate at first has overcome the handicap and has become a competent speaker. Just ask any experienced speech teacher! Work; don't worry.

STAGE-FRIGHT

Stage-fright is a horrible experience. There's no use trying to minimize it or pretend that it doesn't hurt. The few

actors and speakers who have never been troubled by stage-fright are lucky. Most actors and speakers, including the very best ones, have suffered terribly; and sometimes they never completely get over it. But—and note this—they live through it! Stage-fright is like a terrible nausea. Life isn't worth the struggle. You're sure you'll never be well again. You think you're going to die, and perhaps you hope you will. But you always survive!

Occasionally, though not often, stage-fright causes complete collapse: the frightened speaker can't go on; his knees shake; he loses his voice; and he has to sit down. The audience is almost as miserable as the speaker, but it's usually most understanding and sympathetic.

Experienced speakers have made a few good suggestions about stage-fright. For one thing, they recommend getting acquainted with the stage or platform before the ordeal begins. If you can arrange it, before the meeting starts, step up on the platform or go to the front of the room or wherever you're going to stand, and walk around a bit. Get the feel of it. Then, when you stand up to speak, it won't be new to you. You'll feel at home. This is a good trick. Another good trick is to pause before you start to speak. A long pause! After you take your place, don't begin speaking at once. Take a deep breath; arrange your notes; look over the audience. This will help to relax you and you'll be considerably more at ease when you start to talk. And here's another tip. Try to remember that the audience is friendly and sympathetic. Believe it or not, the audience looks up to you. You're an expert, an authority. The people in front of you are not dangerous and hateful ogres; they're friends who will give you every break. The audience is cheering for your side; it wants you to succeed. (Particularly in this class does the audience want you to succeed! It is *very* sympathetic.) Try to remember this. Relax. And that's another good tip. Don't hurry. Take it easy. Some speakers think that if they start with a rush and keep going as fast as they can, they'll avoid trouble. That's like driving fast in

order to get to your destination before you run out of gas! Don't rush. Take your time. You're setting the pace. You're the master of ceremonies; it's your show. Remember these tips and you'll be much less likely to suffer from stage-fright.

Don't worry about personality, or poise, or your voice, or being somewhat inarticulate, or even stage-fright. That's easier said than done, of course; but don't worry. Do what you can to improve conditions. Don't hesitate to speak just because of one or all of these bogies. Practice is the surest way to overcome them.

NOTHING TO SAY

The only thing which ought to keep a speaker from speaking to an audience is not having anything to say. Not having anything to say is a really serious handicap. But getting something to say is the one aspect that is most completely in your control. A little thinking, some reading perhaps, some more thinking, and you're all set: you have something to say. You'll find yourself relatively poised and comfortable; you'll find that your voice is adequately strong and agreeable to listen to; you'll find that you have a fine flow of words; and you'll find that even stage-fright is a harmless ghost. But you *must* have something to say before you stand up to face an audience.

"How can I find something to say?" you ask. "Where can I get the makings of a talk?"

When students ask these questions, most teachers usually reply with further questions. What are you interested in?—What do you know?—What do you think about things?—What will your audience be interested in hearing from you?

Examine your own interests first. Are you interested in international affairs, sports, the theater, medicine, photography? Pick a general subject that interests you. Then narrow it. You can't cover the whole of international affairs or of any other broad subject in a short talk. Narrow your subject to the origin of UNESCO, or World Series pitchers, or

stars of the current Broadway season, or new drugs, or micro-photography. You may have to narrow even further: hints of UNESCO at the San Francisco conference, pitchers in the 1948 Series, streptomycin, leading ladies this season, the historian's use of micro-film. Before you settle on a specific subject, check your choice against the list on page 103. Work out a general plan for your talk. Read up on the subject if your own experience isn't sufficient. Think about it. Throw out the irrelevant and uninteresting material and tell your audience the rest. It's as simple as that. It's simple if you start with something you are interested in and know a little bit about.

Search your interests, hobbies, spare-time activities. What do you know about? What do you talk about when you're with friends? What do you read?

Having something to say is no problem. You have lots to say. Remember: what really interests you is likely to interest others.

Don't let a poor personality, inarticulate speech, stage-fright, or even nothing to say interfere with your happiness. Admit that these handicaps exist, and then ignore them!

AIDS TO SPEAKING

Here are a few hints about writing talks, reading them, memorizing them, and the use of notes.

WRITING, READING, AND MEMORIZING TALKS

Some very good speakers always write out their talks and others never do. Writing out a talk helps in several ways. Seeing the material all put together in a whole sometimes helps you to spot flaws in your plan or your argument. When you can *see* the relationship between the parts, it may be easier to check on unity, emphasis, and coherence. You can also estimate the length of your talk. When you write it out leisurely, you can fish around for the best words and most effective phrases. Perhaps the best reason for writing out a

talk is that by the time you've written it and read it over a few times it's fairly well fixed in your mind.

If, after you've had some experience speaking extemporaneously, you want to try writing out a talk, do so. But it's better not to do it at first.

On certain occasions a talk can be read aloud to the audience; and in order to read it you must first write it. Radio talks are almost always read. Some formal occasions permit read speeches. "Papers" presented to technical and professional organizations are usually read. Some sermons and formal addresses are read aloud. On most other occasions, however, it's better not to read a talk, because reading frequently lends an artificial and formal note which is undesirable.

The main disadvantage of writing out a talk is that in the process of writing and studying you may partially memorize. This is almost certain to give an unspontaneous, stiff, mechanical air to your speaking. Often you find yourself trying to recall the exact wording of your manuscript; then you get a far-away look in your eyes and your speaking is vague and lacks conviction. When you rely on memory you cease to think, and the audience can spot it every time. A partially memorized talk is likely to go to pieces when you come to a poorly learned section. Forgetting in the middle of a memorized talk is one of life's most horrible experiences.

A perfectly memorized talk, on the other hand, can be very successful. It can have life and conviction and spontaneity, just as an actor's memorized lines can have life and conviction and spontaneity. But don't forget that the actor has practiced his lines over and over again. He hasn't simply memorized the words; he has rehearsed the whole character. If you're going to memorize a talk, you must rehearse it, too. Unlike the actor, the speaker has no prompter to save him if he forgets. He can't fill in with business or get help from the other characters in the scene. If he forgets, he's lost. If he has a mental blank, which can happen, he'll be very unhappy and so will the audience. If you have a good memory

and if you look on the whole job as a bit of play-acting, you can *probably* get by with a memorized talk.

Don't read, write out, or memorize your talks in this course, unless your instructor tells you to. Don't memorize your talks unless you're willing to do a complete job of it. In any case, never let your talk *sound* memorized. Nothing kills audience interest quicker than the "recitation" tone. The best advice is: don't write out and don't, above all, memorize!

USE OF NOTES

Now, what about using notes? There may be a few very formal occasions in which notes are not in order, but these situations are exceedingly rare and not ones you're likely to encounter, at least not in college. For the most part, notes are both permissible and practical.

Good talk-notes are brief and suggestive. They're a guide to speaking. They're like a road map which shows you the general direction, indicates major turns and changes, suggests distances, and points out the main items along the way. They show you where you're going and where you've been. A road map does not go into detail describing the scenery, indicating every little turn or twist, or pointing out every house and bridge. It isn't a complete scale map. Neither do good talk-notes go into detail. They are guides.

Do not confuse your talk-outline with your talk-notes. A good outline is usually too detailed to be used as notes for speaking. Your outline—to change the analogy—is a complete skeleton of the talk; your notes should be merely the backbone.

Good talk-notes are prepared after the talk is all worked out. They are the last thing you do before speaking. They may consist of merely a list of items which will keep you on the track, a list of the various topics to be included. The briefer they are, the better. Of course, you can include in your notes specific items to be read to the audience. If you plan to give figures or statistics, you can jot them down in the

right place in the list. If you want to quote an authority, you can insert the quotation in your notes and read to the audience. Such detail is reasonable and useful. But more than a list and a few items to be quoted directly is dangerous. If you have too much, you'll be tempted to read your notes aloud or to refer to them too often. When your notes are so complete that you are tempted to read them or to look at them more often than, let's say, three times a minute, they're not good notes.

Plan your notes carefully, and use them as a guide not a crutch.

Don't let your notes get in between you and the audience.

The notes for a short talk can be put on one side or possibly both sides of a three-by-five card. (Unless, of course, you have a great many figures or quotations to be read. If you have so many that you can't get them on two or three cards, you have too many!) The writing should be large and clear so that you can read it at a distance of three feet. You don't want to have to thrust your notes under your nose and peer at them. If you have more than one card, be sure that your cards are numbered. Audiences are annoyed when you have to fumble through or shuffle your note cards. Try not to let them rattle or drop them or twist them into a tube or make a miniature paper hat of them. Notes are no good to you if you have to unfold them every time you want to look at them. Put them on a table or reading stand, if you have one, or hold them quietly in your hand.

On the next page is a set of notes for the talk on Norman Thomas, on page 269 in the Appendix.

You might want a little more detail on your cards, though you could probably get along with less. As a rule, the briefer the talk-notes are, the better. Your notes are not your talk; they're not even a picture of the talk; they're merely an aid to speaking.

Write out your talks if you want to. If you do write them out, study them but don't memorize them.

If the occasion permits, read your talks. (Radio, for ex-

ample.) But don't read any of the talks you give in this class.

If you memorize a talk, rehearse it thoroughly.

Keep your talk-notes brief, simple, and both legible and portable.

| | |
|--|-----|
| | (1) |
| N. T. floored three times. | |
| "I have about as much chance ever getting into the W.H. as I would have flattening Joe Louis with a haymaker." | |
| Socialist cand. for Pres. 5 times. | |
| main characteristic, unfailing devotion to tenets of soc. gov. | |
| born 1884, family of Cal. preach. newspapers—Penn.—Bethel Col. Princeton. | |
| debate: "municp. govt. street RR. | |
| slums—trip abroad | |
| 1918, <i>World Tomorrow</i> | |
| strikes | |
| 1924, Gov. N.Y. | |
| 1925, Mayor, NYC. | |
| 1926, NY state senate | |
| 1927, alderman, NYC. | |

| | |
|------------------------------------|-----|
| | (2) |
| 1928, President | |
| depression | |
| last time, 1944 | |
| often arrested | |
| air of prosperous minister | |
| politically dangerous— | |
| personally sincere | |
| How about his future? | |
| about the same | |
| fights clean, | |
| no violence, intimidation, deceit. | |

3" × 5" Note cards.
One side of card only.

EXERCISES

(A)

1. In a three- or four-minute report, tell the class about a favorite textbook (other than one used in this course). Follow this general plan.

I. Introduction: your experience and familiarity with the book

II. The nature of the book

A. Bibliographical details

1. Full title

2. Author: who and what he is and his authority

3. Publisher, date, place

B. The purpose of the book (possibly a statement from the book itself)

C. A brief and general outline of the book. (Do *not* list chapter headings; but give an indication of the over-all plan of the book and its contents.)

III. Conclusion: what you think of the book.

While you are speaking, the members of the class will be observing you. They will be thinking about poise, voice, articulation, stage-fright.

2. After several of the above talks have been given, write a brief report on your observations of the speakers. Consider poise, voice, articulation, and stage-fright. Compare and contrast the speakers you heard.

(B)

Look up some of the readings listed at the end of these exercises and find out what suggestions are made for overcoming or controlling stage-fright. In addition to this, (a) get a biography or autobiography of some successful actor or speaker and find out what his experiences with stage-fright have been, or (b) talk to a friend who has done a lot of acting or speaking and get his story. Then write a short report on the subject of stage-fright. Discuss the experiences and attitudes of your actor or speaker in terms of the comments made in the books you examined.

(C)

Give a five-minute informative talk on any subject you wish. Here are a few possible topics. Speak on any one of these or on a topic suggested by one of these. Consult your instructor if you decide on a subject not listed here. Check your subject against the list of characteristics on page 103. And *narrow* your subject!

1. The National Archives Building in Washington, D.C.
2. Pulitzer Prize winners.
3. Trends in children's literature.
4. The British Conservative Party.
5. Electronic reading aids for the blind.
6. James Forrestal.
7. The purpose and functioning of CARE.
8. Vice-presidents who have amounted to something.
9. The cost of World War II.
10. The Sister Kenny method for treating infantile paralysis.
11. Livestock production in the U.S.
12. "Oscar" winners.
13. Grant Wood, painter of American life.
14. Plastics in automobile construction.
15. Interesting personalities in the President's Cabinet.
16. Recent efforts to prevent soil erosion.
17. The Theater Library Association.
18. Contemporary peace movements.
19. A brief history of communication.
20. The Old Style and New Style Calendar.
21. Dead-reckoning navigation.
22. The three most important women in America.
23. Contemporary opinions of Henry James as a novelist.
24. Enrollment in American colleges, 1940 to the present.
25. Attitudes towards *shall* and *will* in nineteenth-century grammars.

(D)

- Bender, James F., "Test Your Speech Habits," *Science Digest*, December, 1944, Vol. XVI, pages 73-74. (An interesting list of some speech habits which were annoying to college men and women. A good check-list.)
- Lomas, Charles W., "Stage Fright," *Quarterly Journal of Speech*, December, 1944, Vol. XXX, pages 479-485. (Some very good ideas about the prevention and treatment of stage-fright.)
- Sarett, Lew and William Trufant Foster, *Basic Principles of Speech*. Boston: Houghton Mifflin Company, 1946. (Chap. III, "Developing Confidence, Poise, and Power," has an unusually large variety of good suggestions.)
- Ullman, Marguerite K., "A Note on Overcoming Stagefright Among Musicians," *The Journal of Applied Psychology*, February, 1940, Vol. XXIV, pages 82-84. (Musicians, like

speakers, are subject to stage-fright. Here is a helpful suggestion.)

Bryant, Donald C. and Karl R. Wallace, *Fundamentals of Public Speaking*. New York: D. Appleton-Century, 1947. (Chap. IV, "Controlling Stage-Fright," discusses stage-fright as fear, as emotional conditioning, and as emotional conflict.)

Desfossés, Beatrice, *Your Voice and Your Speech*. Lancaster, Pa.: Cattell & Co., Inc., 1946. (Chap. VI, "Overcoming Stage Fright," though a little on the wistful side, has some good suggestions.)

II

THE ORAL REPORT: BREVITY, INTEREST, SIGNIFICANCE

ORAL REPORT" IS MERELY THE NAME WE'LL USE FOR AN INFORMATIVE talk, in the hope that the term will emphasize the desirable characteristics of this kind of talk: simple statement, brevity, informality, clarity, interest, and a conversational, colloquial tone. We are working for direct communication.

Calling a talk an "oral report" rather than a "speech" is certainly not going to make it any better communication. Lots of speeches are very good communication. But the fact remains, however, that the word "speech" does often frighten beginners. An oral report, somehow, seems to be less formal than a speech. Furthermore, it may be a little easier to make an oral report than it is to make a speech. So, from here on we'll avoid the word "speech" as much as possible.

An oral report, as it is thought of in this book, has four rather definite characteristics:

1. Brevity
2. Interest
3. Significance
4. Clarity.

These characteristics are not unrelated nor are they necessarily the only characteristics of a good oral report, but together they sum up fairly well the most desirable qualities of a good informative talk presented before an audience. We'll look at the first three now and at the fourth in the next two chapters.

BREVITY

Brevity is just about the number-one rule for talking to an audience. The listener has a span of attention which is considerably shorter than the reader's. A reader can sit with a book for two or three hours, sometimes longer. There is no natural limit to a written composition. You can write a hundred-word sketch or a hundred-thousand-word book, and if it is any good readers can be found who will stay with it. But most listeners become definitely fidgety after an hour.

Under normal circumstances, a talk of fifty minutes is a *long* talk, and five minutes is a *short* one. Somewhere in between—depending on the speaker, the subject, its interest to the audience, and the occasion—is the best length for most talks. You can't say very much in five or ten minutes. It takes from fifteen to forty minutes to handle most subjects adequately. A talk of more than fifty minutes is very dangerous, and seventy to ninety minutes is almost certain to be fatal. To play safe: the shorter the better! President Roosevelt is supposed to have told one of his sons that the three rules for speaking in public are: 1. Be clear! 2. Be brief! 3. Be seated!

Better advice could not be given.

In order to be brief, a speaker must narrow his subject and stick to the point. Some subjects, of course, are naturally broad and long. You simply can't cover them in a ten- to twenty-minute talk. If a subject is so extensive that it needs an hour or more, it probably ought to be given in two presentations. But even a comparatively long talk can be made to *seem* brief by seeing to it that the talk has interest, significance, and clarity.

The trouble with so many oral reports, the reason they are unduly long or seem to be long, is that they wander. They don't appear to get anywhere. There are three ways to prevent wandering. Narrow your subject as much as you reasonably can; organize your material; and stick to the point. Remember unity, emphasis, and coherence!

How often have you sat on hard chairs or pews and listened to a speaker ramble and wander and accomplish nothing? It happens only too frequently. You've probably thought to yourself: "If he'd *only* quit! *Please* don't go on and on! We've heard all this before. You've already made your point—such as it was! *Please* stop!"

The average speaker can't seem to learn that his listeners are never quite as much interested in him and his subject as he is. This is a basic truth in speaking to an audience. If you can learn it and remember it, and if you can learn to speak directly and to the point *briefly*, you can become an effective speaker.

And one more thing: don't run over your time limit. Run a little under it. Audiences are grateful when a talk which is scheduled to last thirty minutes only lasts twenty-eight minutes. They are annoyed when the thirty-minute talk runs to thirty-two minutes; and they're enraged when it drags on to forty minutes. Here's a rule—daring but effective: talk ten percent less than you're supposed to! Speak for nine minutes instead of your allotted ten; eighteen instead of twenty; and so on. Don't force your listeners to hate you.

INTEREST

Perhaps the simplest way to arouse interest in your oral report is to be interested in it yourself.

But this suggestion is a little too vague and general. We need something more specific. When we think about interest in relation to speaking to an audience, we discover that interest lies in three places: in the subject, in the speaker, and in the presentation of the material. So there are three general methods for securing interest. You can't always use all three, but you can usually take advantage of the second and the third.

INTEREST IN THE SUBJECT

Unquestionably the thing which interests a person most is himself. Your listeners would rather hear you talk about

them than anything else. That's human nature. But you can't always talk about the members of your audience. Some subjects won't permit it, such as "The Organization of the United Nations," "Kant's Philosophy," "Penicillin," "The Atom-Smasher," or, even less, committee and other business reports. Next to talking to the listeners about themselves is relating the subject to the listeners in some way. The organization of the United Nations can be presented in such a way as to make the audience see how it is represented in the UN and how the UN will serve the interests of the individual. The philosophy of Kant can be shown to be personally applicable (or not applicable) to the individuals listening. The ways to make the discussion of penicillin personal are obvious. A subject such as "The Atom-Smasher" cannot be so easily personalized; but after a brief introduction in which you indicate the possible effects of atom-control on the individual, you ought to be able to hold interest if your report isn't too technical. The committee reports frequently have to be very impersonal. Make them as personal as you can; if you cannot, you'll have to rely on the other methods of catching interest.

Whenever possible, without distorting the subject and purpose of your oral report, make your talk as appealing as you can by relating it to the personalities and interests of your listeners. Personalize your report.

INTEREST IN THE SPEAKER

Even though the subject is not intrinsically interesting—and often it won't be—the speaker will catch and hold attention if he is enthusiastic about his subject. You've doubtless noticed that speakers who, in themselves, arouse your interest are the ones who display enthusiasm, conviction, and affection. An enthusiastic speaker attracts and holds his listeners by the sheer magnetism of his enthusiasm. (But don't be a pulsating Pollyanna or a back-slapping Babbitt!) The speaker's conviction, his faith and confidence in his ideas, is equally compelling. The speaker, like the salesman, is most success-

ful when he obviously and sincerely believes in his product. He must not only believe in it; he must also like it. The speaker's affection for his subject and for the situation in which he is speaking will go a long way toward arousing the audience. All this means, of course, that the speaker is interested in his subject. His interest is made evident in his enthusiasm, conviction, and affection. These qualities are contagious. The first thing you know, the audience is interested, too.

INTEREST IN THE PRESENTATION

Finally, interest can lie in the speaker's presentation of his material. Attention and interest are not quite the same, but they are related. Interest leads to attention and attention often leads to interest. When you look over a roomful of people, you become interested in those who catch your attention; and you become interested in a product when the advertisement catches your attention. Without going into the physics or psychology of the matter, we can safely say that color and movement are major attention-catchers.

Material can be presented colorfully if you use colorful illustrations and descriptions, audio-visual devices, and even shock and surprise. An interesting way to present the problems involved in equipping an arctic-expedition, for example, is to tell the story of the trials and problems of equipping an actual expedition. If you are discussing the use of Braille by the blind, your audience would be much more interested if you could show one of the large Braille volumes or perhaps the little metal gadget used to punch Braille characters. If you want to interest your audience in the classical Roman theater, you might surprise them with the statement that the curtain on a Roman stage went down at the beginning of the performance and up at the end. All this, as you've guessed, is nothing more than being concrete, and the concrete is inevitably more interesting than the abstract.

You won't always be able to find a fascinating anecdote, an interesting practical gadget, or an unusual bit of information;

but when you can, take advantage of it. This is not to say that you should crowd your talk with a lot of exciting or original detail. The point is, when you feel audience interest lagging (and it's wise to anticipate this), you can quicken it by introducing color into your talk.

You can get movement, too, both literally and figuratively. Move, actually move. Use your hands and arms a little and change position now and then. Don't wiggle or fidget, but move. Mere movement is interesting because it constitutes a change which attracts the eye. Change always arouses attention and hence interest.

You can even take advantage of the interest value of movement by suggesting movement. Take your listeners with you on a figurative tour. Move them in and out of the auditorium or classroom. Take them, figuratively, to a football game and let them follow the movements of the players; go up Mt. Palomar with your listeners and let them watch the giant telescope in action. This device obviously can't always be employed. When it can, it's a useful interest-getter.

There are lots of ways you can enliven your presentation of a subject and thereby increase its interest. Look around you. Almost anything which you find interesting will suggest ways to increase interest in an oral report: clever ads in magazines; notable people; odd occurrences; attractive buildings; sights and sounds that you can't ignore. It is certainly not wise to encourage artificiality and hokum in speaking; but it is true that just about anything goes when you're trying to catch and hold interest. After all, if your listeners aren't interested, they won't listen. If they don't listen, you might as well not speak.

SIGNIFICANCE

An oral report must say something; it must be worth listening to!

The audience honors the speaker by its presence, no matter who he is or how good he is. By sitting in front of him with more-or-less courteous attention, the audience acknowledges

his importance, his authority, his intelligence. The least he can do is give the audience something worth listening to. He has a responsibility. He must go about his business seriously.

Being serious does not mean being austere or heavy or dull or somber. It does mean, however, being sincere and respectful and meaningful. When you presume to speak to an audience you are using its time and energy. These are valuable commodities which must be used carefully. You must believe in what you're doing. You must have an interest in your subject and an honest desire to share your ideas with others. Your listeners are giving time and energy to your ideas. You must repay their respect by treating them respectfully. You can do this by saying something that has meaning. Your talk must have significance. Except on such occasions as after-dinner talks, audiences want sense—good sense, genuine, honest, and sincere sense. Give it to them.

This may seem like unnecessary advice, but you'd be surprised how often talks fail simply because they lack significance.

A poorly prepared talk spoken with indifference is insulting to the audience and degrading to the speaker. If you're going to go to the trouble of giving a talk and asking for the listeners' attention, do the best you can from the moment you begin the preparatory paper-work until you sit down after the report is finished. If you really do the best you can your talk will probably make sense.

You don't have to have tremendous or world-shaking or vitally important ideas. The reason for the report—its purpose and the occasion—will determine its particular nature. It may be light, informal, amusing, frothy, or even side-splitting in its humor, but it must not be trivial. It must leave the audience with the feeling that both audience and speaker have accomplished something. The listeners ought to go away from your talk aware that they have heard something

worth hearing. Make your talk as light and gay and entertaining and personal as your skill and the occasion allow—by all means—but make it significant and stimulating.

To do this, be sure that you say something definite. If, for example, you took a trip to Mexico last summer and would like to talk about it to a group of listeners, do so; but remember that the talk must have some significance. There must be a point to it. A mere review of your travels is not likely to be either interesting or significant. Instead of simply wandering through Mexico when you speak, center your talk around living conditions in Mexico, or church architecture or transportation or even the weather. Then your talk will have a point; it will be significant. If you want to talk about the modern novels you've read recently, give a talk about some heroes in modern fiction, or recent literary styles, or social conditions as reflected in some recent novels. Avoid simply talking about the books you've read. In other words, significance is partly the product of unity and emphasis and partly nothing more than validity. It's saying something definite—not just talking.

Before turning to a consideration of clarity, the most important characteristic of spoken communication, let's briefly review the other three characteristics. There isn't much one can say about brevity, interest, and significance. There are no hard and fast rules, no fool-proof formulas. Nevertheless, these characteristics are very important.

To attain brevity, make your talk as short as you can. Narrowing your subject, following a plan, and sticking to the point will help to keep the report brief. Never talk more than the allotted time; talk ten percent less.

To catch and hold interest, see that your subject, and you, and your presentation of the material are as interesting as possible. Be interested yourself; personalize your subject (tie it to the audience); and use as much color and movement as you can.

To assure significance, say something that has a point to

it. Say something that is worth while—worth the time and energy which both you and the audience devote to it. Believe in what you're doing and do it to the best of your ability.

EXERCISES

(A)

Read an article in one of the following periodicals. You'd better select a general subject in which you already have some interest and knowledge. Most of the material in these journals is fairly heavy and "dry."

Present a five-minute report on the contents of the article you read.

Your problem will consist largely of making the report interesting. (But don't neglect brevity and significance.) While you are making your report interesting, you must at the same time make it accurate and fair to the subject and author.

Do not read any direct quotations from the article, except possibly a few statistics.

American history and literature: *American Historical Review*, *American Literature*, *Journal of American Folk Lore*, *Journal of Southern History*, *Mississippi Valley Historical Review*, or any of the various state historical-society publications.

Art and aesthetics: *College Art Journal*, *Hollywood Quarterly*, *Journal of Aesthetics and Art Criticism*.

Business and economics: *American Economic Review*, *Economic History Review*, *Harvard Business Review*.

International affairs: *Current History*, *Foreign Affairs*, *International Affairs*, *Pacific Historical Review*.

Language and literature: *American Speech*, *Classical Journal*, *College English*, *Modern Language Notes*, *Quarterly Journal of Speech*.

Music: *Journal of Musicology*, *Musical Quarterly*.

Philosophy and religion: *Ethics*, *Modern Philosophy*, *Philosophical Review*, *Review of Religion*.

Psychology and education: *Child Study*, *Educational Forum*, *Journal of Applied Psychology*, *Journal of Psychology*.

Science: *American Journal of Physics*, *Annals of Botany*, *Popular Astronomy*, *Science and Society*.

Social studies: *American Journal of Sociology*, *American Political Science Review*, *American Sociological Review*, *Rural Sociology*, *Social Studies*.

Most of these periodicals will be found in your college library periodical collection.

(B)

1. Write a criticism of a talk or lecture which you've recently heard. Consider: the suitability of the subject and the talk to the audience and the occasion; the speaker's knowledge of his subject and his interest in it; the general interest of the talk; the length of the talk; the significance of the talk; and the clarity of the talk (were its purpose and contents clear to you?). Note, also, any other points which helped to make it a good or a poor job of communication.

2. Go through a recent copy of some popular magazine. Cut out ten advertisements which you thought were effective. Be prepared to show your ads to the class and to explain why you think they are good ones. Note particularly the ad's ability to catch and hold your attention, to interest you—apart from the nature of the product advertised. How much of this attractiveness could be used in an oral report?

(C)

Without using any charts, graphs, or other graphic illustrations in your talk, present to the class the information included in two different tables which you'll find on pages 218-224 in the Appendix to this book.

Select two tables or charts which can reasonably be related. Present basic information and draw your own conclusions. Insofar as you can, avoid any bias or prejudice. You're sup-

posed to inform, not persuade. This is a problem in presenting specific data in an oral report, fairly and accurately.

Don't forget *brevity, interest, and significance*.

(D)

Dolman, John, Jr., *A Handbook of Public Speaking*. New York: Harcourt, Brace & Company, Inc., 1945. (Dolman's brief chapters on "Attention" and "Concreteness," VI and VII, are good collateral reading for the present study of brevity, interest, and significance.)

Taft, Kendall B., John Francis McDermott, Dana O. Jensen, W. Hayes Yeager, *English Communication*. New York: Farrar and Rinehart, Inc., 1943. (The section on "The Technical Report," Chap. X, has some useful suggestions for the preparation of any kind of informative oral report.)

Tresidder, Argus, Leland Schubert, Charles W. Jones, *Writing and Speaking*. New York: The Ronald Press Company, 1943. (Chap. XIII, "Explaining," stresses accuracy, simplicity, and vividness, and includes a section on explanatory speaking.)

12

THE ORAL REPORT: CLARITY THROUGH THE PLAN

IF YOU'VE EVER TRIED TO FIND YOUR WAY AROUND AN unfamiliar city, you know how difficult the job can be. When you stand on the corner of Main and Division Streets, you can be completely lost even though your destination, the corner of High and State Streets, is only a couple of blocks away. If you could magically elevate yourself a few hundred feet so that you could take in the whole area at a glance, you would see the exact relation between Main and Division and High and State. A map of the city would do just as well and would be more practical.

Suppose the city had been carefully planned and the streets had been given names according to some system, such as numbering the east and west streets and naming the north and south streets alphabetically. Your destination is Sixth Street and Colfax Avenue and you're now at the corner of Fifth and Bryant. You can tell at once that you have two more blocks to go. If you also know that the numbers run from north to south and the letters from east to west, you know that you must walk one block south and one block west. If you have all this information, you don't even need a map. If there's a plan and you're familiar with it, you'll have no trouble finding your way around.

A spoken composition needs a clear, even apparent plan more than a written one does, because the whole composition can never be seen as a whole. When a man is reading a book

he can find out the relation between one part of the book and another, or between a part and the whole, by the simple process of leafing through the book or reading the table of contents. If he's reading a very short composition, he can almost see the whole at a glance. The listener can never hear the whole at one time; he rarely has an opportunity to go back and re-listen and there is no table of contents in an oral report. It is always more difficult for the listener to find his way around than it is for the reader. Consequently, an oral report, even a short one, must have a clear and tangible plan so that the listener (not to mention the speaker) will not get lost.

If you'll think back to Chapter 3, you'll recall that listeners cannot handle as much material nor as complicated material as readers can. So an oral report must not only have brevity (to simplify the listener's problem), and interest and significance (to aid in attention and retention); it must also have exceptional *clarity* to help the listener get what (and where) the speaker wants him to get. One of the surest guarantees of clarity is a plan.

It is better to center attention on "plan" than on the more limited term "outline." "Outline" suggests skeleton or framework. "Plan" suggests a consideration of the purpose and method as well as the framework. Many books and teachers of communication place great importance on the outline, and it is right that they should. But we must remember that an outline is merely a means to an end and is determined by the purpose of the report and the means used to attain that purpose. You should write out an outline; but if your whole plan is perfectly clear, then the outline ceases to be a bugbear or to assume unreasonable importance in your preparation.

The need for the plan cannot be overemphasized. Nothing contributes more to the effectiveness and clarity of an oral report than a good plan. A clear and apparent plan helps the listener; it serves as a map to the report. If the speaker has a good, simple, and sound plan, he is likely to give

a good, simple, and sound talk. He will probably have unity, coherence, and emphasis. Without a good plan behind the report, the very best of talk-notes will not guarantee a reasonable and complete coverage of the material.

The need for a *simple* and *apparent* plan cannot be overstressed. No one is likely to question the desirability of a simple plan, though there may be some who will object to an apparent plan. "Apparent," in this case, means apparent to the audience, even obvious. If a plan is a good one, if it holds the talk together, if it shows the purpose of the talk, and if it helps to keep the speaker on the track, why not share it with the listeners? If the listeners can see the plan, they won't get lost, they'll follow the speaker's ideas, and they're likely to get and remember the point of the talk. Whatever virtues a plan has are virtues for the listeners as well as the speaker—so share your plan with the audience by making it apparent. As a beginning speaker, you'll find this a great help.

There is doubtless a possibility that a plan can be too obvious; but this will seldom occur. If both audience and speaker can see the whole, can see the relationship of the parts, and can see the direction in which the report is going, all concerned are going to be happy and the talk will be successful. There is no sense in speaking to an audience unless the listeners know what you're saying when you say it and remember what you've said afterwards. Clarity, and only clarity will assure this. A simple and apparent plan is one of the best ways to assure clarity.

It is questionable whether there is any *one* basic plan which can be used with one-hundred-percent effectiveness for all oral reports—beyond the general plan of a beginning, a middle, and an end. There is something to be said, of course, for a standardized outline system such as many books and teachers advocate. Most of these systems are fairly effective and can be made to fit almost any kind of report with more or less success. If you want to use a standard plan system, look up one of the readings suggested at the end of this chapter

and master the system it presents. But, on the whole, it seems wiser to let the plan grow out of the subject and purpose of your talk.

Whatever system you use, it is obvious that your talk must have a beginning, a middle, and an ending. Everything which has duration has these three parts. In an oral report these parts are more than mere physical attributes; they are logical structural parts of the communication of an idea. There is only one blanket rule regarding these three parts; they must *function*.

We'll now look at the three major divisions of an oral report:

1. The beginning
2. The middle
3. The ending.

THE BEGINNING

The beginning of an oral report has three major functions: to permit audience adjustment; to catch attention; and to introduce the talk.

When you begin your talk, your listeners have to adjust themselves to you, to your voice, and to the idea of listening. They also have to wiggle around in their chairs and find a comfortable position. Therefore, don't get down to business right away. Stall for a few seconds. Give the audience a chance to get used to you. It is here, too, that you get used to the audience—partly to prevent stage-fright.

You acknowledge the introduction which you got or you comment on the occasion. Perhaps you tell a brief story—a traditional and useful opening. Maybe you simply arrange your notes and look over the audience. Anything which will allow the audience to get adjusted to you and its environment will serve.

At the same time, you try to catch the audience's attention. A good story will sometimes do the job, or some startling, attention-catching statement. You have to overcome the audience's inertia and indifference. You have to meet what

Richard C. Borden calls the "Ho Hum!" attitude of the audience.¹

Finally, still in the beginning, you introduce your talk; you present the exposition. You announce your subject. You tell what you're trying to do. You tell what you intend to cover, and why. You tip the audience off as to what you want the listeners to get from the talk, and you tell them anything else which will set them thinking the way you want them to think.

The beginning of a report is a valuable part of the whole and often makes or breaks a talk. Its length, of course, depends upon the length of the entire report; but it should probably never be more than a fifth of the whole. The longer the talk, the smaller the proportion devoted to the beginning.²

THE MIDDLE

The middle is the main content of the report, its body. The function of the middle is to convey the idea you're trying to communicate. It is here that you say what you're standing up to say.

"How should I go about organizing the middle part of my talk?" is the question so many students ask. The answer lies in unity, coherence, and emphasis. (At this point, it might pay you to go back and review pages 16-22 again.) Keep these three things in mind and proceed logically. Here are the six steps in the procedure.

1. Keep *unity* in mind. What are you going to talk about? However long you talk and however many things you say, you must have a *single over-all idea*. What are you going to try to tell your audience? What, in one sentence, is your talk about?

¹ *Public Speaking—as Listeners Like It*. New York: Harper & Brothers, 1935.

² Here are some suggested proportions:

| LENGTH OF REPORT | BEGINNING | MIDDLE | END |
|--------------------|-----------|---------------|------------|
| 5—10 minutes..... | 20%..... | 65%..... | 15% |
| 15—25 minutes..... | 15%..... | 75%..... | 10% |
| 30—50 minutes..... | 10%..... | 80% (min.)... | 10% (max.) |

Write down this over-all idea, preferably in a single sentence.

2. Now keep *coherence* in mind, as you work out the main headings of your middle part. Look at your over-all idea. What is the best way to develop it? There are three basic possibilities.

Here is the first one: the *temporal* or *spatial relationship*.

Look at your over-all idea. Is it a simple thing that can be told in a story-fashion? Is it something that happened in one-two-three-four order, chronologically, like how to do something? Is it something like how to build a cabin, from clearing the ground to driving in the last nail? You could discuss the discovery of the sulpha drugs or the development of the American public school system in the same way. Or is it the description of something, which allows you to begin at one point and move on to several following points? Such as the description of a new airplane design, or the latest round-the-world record? In this one-two-three-four order you could discuss anything from the Battle of Waterloo to a hunting trip. You could even project yourself into the future and prophesy a stock-market crash or a new type of architecture.

If your over-all idea is anything that can be developed in a progressive order—either in time or space—your problem is simple. All you have to do is tell the story.

Jot down the main ideas along the way. These are your main headings. Unless there is an obvious reason to arrange them otherwise, they will probably follow a logical time or space order.

Here is the second possibility: the *cause-effect relationship*.

Still with coherence in mind, look at your over-all idea. Perhaps it's more complicated than a simple story. Perhaps it has to be developed by showing causes or effects. Whether the causes happened in sequence or simultaneously, they are still causes that led to a definite result or effect. All you have to do is figure out what the causes were and discuss them.

Maybe your over-all idea is that your college football team

will win the conference championship next fall. You want to show the reasons (or causes) for the team's being so good. What are the reasons? List them. These are your main headings. Maybe you want to explain that the Civil War was the inevitable result of a spirit of nationalism which was growing in the United States. List your reasons. They are the causes which, you think, led to the War.

If you're talking about something as complicated as, let's say, the causes which led to World War II, you may find that you have to do a lot of simplifying. You'll probably find a great many occurrences and ideologies scattered over many years and many countries. They are all perfectly good causes, but you can't mention them all. You can, however, group them and treat each group as a major cause. You could take them up by countries: the French reasons for the war, the German, the American, and so on. Or you could group them by general types: the economic causes, the political causes, the cultural causes. (It would probably be wise, at the beginning, to limit such a broad subject to one particular group of causes.) Decide how you're going to simplify the causes—this will depend somewhat on your purpose—and then list the various cause groups. Write down the groups. They are your main headings.

If your over-all idea has to do with effects, rather than causes—such as the effects of insufficient sleep on the human body, or the effects of a certain piece of legislation—jot down these effects. They are your main headings. If there are an unreasonable number of them (more than about five), group them in some reasonable and logical way.

Here is the third possibility: the *part-to-whole relationship*.

Look at your over-all idea carefully. Maybe it's an idea that is too complicated to be explained (or understood) as a whole, but one which could be explained (and understood) by an account of one or more of its parts. There are many subjects like this: the construction of a gasoline engine, the organization of a business, the theories of Plato. You couldn't very well explain everything about the organization

of a large chain-store grocery, in a talk of reasonable length; but you could describe the organization of a single store, a district organization, and the main features of the national organization. You couldn't easily tell everything about an engine; but you could explain the two or three main parts, in relatively simple terms.

List the parts—the main parts of the motor, the main units of the chain-store organization, the main features of Plato's philosophy. They are your main headings. Together they build up a picture of the whole.

Use whichever one of these three basic possibilities that seems to fit your over-all idea and your purpose best. Use a combination of them, if that seems desirable.

You now have the main headings of your plan. There may be only a couple of them or there may be half a dozen. (More than five or six main points are likely to be too many!) It's not hard to organize a talk if you keep unity and coherence in mind.

3. The next step, still with unity and coherence in mind, is to look carefully at each of these main headings. What are you going to include under each heading? Take them up one at a time, in order. Should the first main heading be developed by the time or space relationship, by the cause-effect relationship, or by the part-to-whole? Work it out just as you worked out the development of the over-all idea. Whatever items you decide ought to be discussed will be your sub-headings under the first main heading.

Do this for each of the main headings. Develop each one in whatever manner seems best for that main heading.

4. Go back, now, wherever you think it's necessary, and break down your sub-headings into sub-sub-headings. Again you keep coherence in mind. Use the same kind of analysis you did for the over-all idea and the main headings.

5. Now you have the middle part of your talk roughly organized. It is *roughly* organized, because it probably needs to be polished—the kind of polish it will get when you consider *emphasis*.

With emphasis in mind, go over the whole plan. Ask yourself whether the main idea stands out. Is it highlighted? Do the important parts of the main idea stand out? Have you hidden your central over-all idea under too much detail? Can you profitably omit some of the sub-headings or sub-sub-headings? Usually you can. Do the main headings really add up to the over-all idea? Has the emphasis shifted so that you're talking about the evils of Fascism when you're supposed to be talking about the causes of the war; or talking about the loss of the canoe when you're supposed to be describing the hunting trip; or about the speed of airplanes instead of the use of atomic energy? Shifts of this kind can easily occur. Be sure that your plan has the right kind of emphasis in the right place. Tear out anything that obscures the emphasis; add whatever you need to clear it up.

Don't feel bound by the plan as you first conceive it. Juggle and adjust it as much as you need to. The plan exists for the speaker; not the speaker for the plan.

6. Finally, check the whole thing again. Look for unity, coherence, and emphasis. Do whatever modifying is necessary in order to stay within your time limits. Check the whole thing for interest. Could you tell a story at this stage of the talk? Or draw a picture here? What is the most interesting way to get across such-and-such a point? Figure these things out while you're still thinking about organization. Then they'll fit into the whole plan.

Keep the middle part of your talk clear and simple and apparent. Remember that if you have a simple and apparent plan which your listeners can visualize they will follow you and remember what you say. The one-two-three-four order, whether chronological or causal, is the best way to let your audience in on your plan. You can check the points off on your fingers as you go along if you want to. (But don't have too many points; the listeners may become restless when they realize that you're only half-way through.) Some sort of rhetorical device, even though it's very artificial, is a good way to make the plan apparent. A talk on the values of

sports, for example, could be based on six main points: self-reliance, poise, obedience, responsibility, tolerance, and stamina—whose initial letters spell “sports.” Trivial? Maybe so, but it will hold the audience; and three weeks later your main points will be remembered. Or, some sort of pictorial device is good, such as basing a talk on the form of a tree with its trunk and four major branches. Plans based on analogy are usually effective. Or even the old trick of taking up, one at a time, the words of a text or theme-sentence. There are lots of possibilities, and anything which will make your talk sharp and clear and easily followed is legitimate. The danger is that you may distort the subject to fit a clever plan. Clarity, not cleverness, should be your aim.

As long as your plan is basically sound in respect to unity, coherence, and emphasis you’re not likely to run into trouble.

The middle of an oral report is the important part. It is the bulk of the talk and should consume at least sixty percent of the total time.

THE ENDING

The ending is the briefest of the three parts. It is just a conclusion, but it’s very important. Its function is to pull together and top-off the report.

So many poor reports simply stop. There doesn’t seem to be a definite end. Don’t let your talks fade out. End them.

Wind up your oral report and tie a knot in it!

A summary of your main points will do this very effectively. Nine out of ten times a brief summary is the best ending for any kind of talk. Another good ending is a final, extra point which grows logically out of the preceding points. But it must be brief. A vigorous request for action makes an effective ending, particularly in a persuasive talk. A provocative question put to the audience winds up a talk nicely. A recapitulation of the purposes of the report sometimes makes a good finale. Almost anything will do, as long as it is brief

and ties the whole thing together and puts a definite end to the talk.

The ending can usually be made in two or three sentences. It should never be long, though it might run to as much as a sixth of a short talk.

Keep your endings short and solid and interesting and decisive.

EXERCISES

(A)

1. Plan a talk on one of the following subjects. Narrow the subject slightly if you need to; but you'll find that most of these are already narrow enough.

First, write out a single sentence in which you express the central idea, or ideas, of the talk. Then make an outline.

This is a problem in organization. Don't spend any time reading up on the subject. You already know all that you need to know. Devote your time and energy to planning the talk. While these subjects are simple, each of them contains several organizational traps. Don't get caught.

Some of these subjects may tempt you to argue. Don't try to persuade; simply tell what *you* think. And remember brevity, interest, and significance—particularly significance—as well as clarity.

1. My opinion of compulsory military training.
2. What's wrong with fraternities?
3. A description of my home town.
4. The planning and building of a temporary camp.
5. My business experience.
6. A description of a heavy cruiser (or aircraft carrier, battleship, submarine, etc.).
7. My philosophy of art (or religion or education).
8. What's good about Democracy?
9. A perfect summer vacation: purpose and plan.
10. How to run a farm. (Narrow this to a specific type of farm in a specific locale.)
11. Some suggestions for more successful studying.
12. The way a national nominating convention works.

2. Present to the class the talk which you planned in the above assignment. Warning: don't become so much interested in the blueprint that you forget the building. Your talk must be lively and interesting and to the point.

(B)

This is a problem in outlining a printed talk. Your instructor will assign you one of the complete talks reprinted in the Appendix of this book. It will be advisable to have several students work *independently* on the same talk, so that their outlines can be compared. Wherever there is a difference, try to figure out the reason. Not all of the talks printed here are equally good and some will be easier to outline than others.

(C)

Read the discussion of planning (outlining, organizing) in one of the books listed in section D of these exercises.

Present to the class an oral report in which you explain the suggestions for planning made by Monroe or Dolman or Borden or whomever you read. Use the blackboard if you can do so without interfering with the flow and brevity of your report. Because of the nature of the material you'll be presenting, it will not be easy to make your talk brief and neat. Think and plan before you organize your own talk. Prepare a report which will last from five to ten minutes.

(D)

Each of the following books makes interesting and slightly different suggestions for planning a talk.

Barnes, Harry G., *Speech Handbook*. New York: Prentice-Hall, Inc., 1946. (Pages 46-53, "Organization of Material," suggest introduction, thesis, body, and conclusion.)

Borden, Richard C., *Public Speaking—as Listeners Like It*. New York: Harper & Brothers, 1935. (Pages 3-33, Planning, suggest a plan based on four unusual steps: "Ho hum!—Why bring that up?—For instance!—So what?")

- Crocker, Lionel, *Public Speaking for College Students*. Cincinnati: American Book Company, 1941. (Chap. XIV, "Structure of the Speech," and chap. XV, "Speech Plans," offer a somewhat conventional presentation of the problem. Sound, practical, and instructive.)
- Dolman, John, Jr., *A Handbook of Public Speaking*. New York: Harcourt, Brace & Company, 1945. (Chap. V, "Speech Composition," is brief but suggestive. Advocates introduction, body, and conclusion.)
- Monroe, Alan H., *Principles and Types of Speech*. New York: Scott, Foresman & Company, 1939. (Chap. XII, "Organizing the Speech," presents Monroe's variable organization system: attention, need, satisfaction, visualization, and action steps. Very interesting and useful system.)
- Tresidder, Argus, Leland Schubert, Charles W. Jones, *Writing and Speaking*. New York: The Ronald Press Company, 1943. (Chap. IV, "The Plan," advocates a basic system of organizing. Tresidder's plan is one of the best of its kind.)

13

THE ORAL REPORT: CLARITY THROUGH ILLUSTRATION

HAVE YOU EVER NOTICED HOW OFTEN, WHEN YOU'RE TRYING to explain something, you say, "Here, let me draw a picture of it"? Or, "Look. It's this way. I'm an ex-G.I. I'm having trouble. I go to class one day, and the prof says. . . ." You tell a story. Time and again you fall back on either a picture or a story, when you're trying to explain something. When you want to be really *clear*, you present the situation in graphic or narrative form. You illustrate your point.

Illustration is one of the surest means of achieving clarity. It is used by scientists and critics, historians and preachers, poets and philosophers, and by all others who try to communicate ideas which have even the least bit of complexity. Good teachers use illustration constantly. A whole new educational tool has been developed in recent years, audio-visual education, because of the effectiveness of illustration.

The major characteristic of illustration is that it is concrete. It presents an idea in terms which can be directly sensed. It presents an otherwise somewhat abstract idea so that the reader or listener can see it, or hear it, or feel it. The clearest way to convey the idea that mountain-climbing is fatiguing is to tell a little story by which you make the listener feel the fatigue. The clearest way to present the concept of the United States' national debt is to reduce

the staggering figures to smaller, comprehensible figures which show the cost to each individual. Illustration makes ideas seeable, hearable, feelable.

Whenever you include in an oral report an idea which is a little vague or complex, illustrate it. There are three kinds of illustration:

1. Descriptive illustration
2. Anecdotal illustration
3. Graphic illustration.

DESCRIPTIVE ILLUSTRATION

A descriptive illustration is the simplest and probably the most common. It is just what the label suggests, a description. Instead of merely mentioning a thing or an idea, you describe it.

Winston Churchill, in a speech entitled "United Europe," was trying to point out that Europe is a complex spiritual conception. He didn't just call it that; he illustrated the phrase. Here is what he said:

It has been finely said by a young English writer, Mr. Sewell, that the real demarcation between Europe and Asia is no chain of mountains, no natural frontier, but a system of beliefs and ideas which we call Western civilization.

In the rich pattern of this culture, says Mr. Sewell, there are many strands: the Hebrew belief in God; the Christian message of passion and redemption; the Greek love of truth, beauty and goodness; the Roman genius for law. Europe is a spiritual conception. But if men cease to hold that conception in their minds, cease to feel its worth in their hearts, it will die.¹

William L. Batt, President of SKF, speaking on the subject "Fashions in International Economy," illustrated the genius of American industry for doing the impossible by telling of an accomplishment of the Arthur D. Little Company.

¹In a speech delivered at the United Europe Meeting, London, May 14, 1947. Printed in *Vital Speeches of the Day*, June 1, 1947, Vol. XIII, No. 16, page 482. This excerpt and others from *Vital Speeches of the Day* are reprinted by permission of the City News Publishing Company of New York.

Their chemists reflected one day upon the old adage: "You can't make a silk purse out of a sow's ear."

So they obtained 1000 sows' ears, put them through various chemical processes and obtained a fibrous material which they had woven into silken purses and presented to some of their friends and customers.²

He then went on to point out that, by doing the impossible, American industrial democracy can establish the patterns of international economy.

You constantly use descriptive illustration in your everyday communication. It is nothing more than describing what you're talking about, picturing it. Use it freely in your oral reports. It's the easiest and fastest-working type of illustration.

ANECDOTAL ILLUSTRATION

An anecdote is a story. Contrary to what many people think, it need not be a funny story. Neither need it have a complete plot and well-rounded characters. It can be a bare incident, a sketch, or little more than the background of a story. An anecdote is a kind of parable, an analogy perhaps, which illustrates an idea by putting it into concrete and human terms so that it can be seen, or felt, or heard.

George Taloe Ross, a prominent member of the International Chamber of Commerce, was speaking on the subject "International Trade Barriers." He wanted to make the point that there is a great need for leadership in economic as well as in political affairs, and also that people feel that need. This is a story he told:

. . . A drunk left his companion on the lower deck of a Fifth Avenue bus in New York to go upstairs. It was too crowded below, he said. He needed air. About five minutes later he returned and his companion asked him if there wasn't enough air on the upper deck.

²In a speech delivered to the Fashion Group, Inc., New York, April 15, 1947. Printed in *Vital Speeches of the Day*, May 15, 1947, Vol. XIII, No. 15, page 475.

"Yes, it was fine."

"Was it too crowded?"

"No, plenty of room."

"Couldn't you get a good view?"

"Yes."

"Well, why did you come down then?"

"I got nervous. No driver."³

An anecdote must have some point if it's to have any value as an illustration. If you tell a story at the beginning of a talk, simply for the purpose of catching attention and limbering up yourself and the audience, it need have little connection with the report—though it must at least fit the general situation and subject. But if you use an anecdote in the body of your talk, in the middle part, it must have a point. It must serve the purpose of the talk and it must *illustrate* something.⁴

Don't work too hard to get a suitable anecdotal illustration; it isn't worth too much time or trouble. If you've heard or read a good story which illustrates your point, use it. Some of the popular magazines like *Coronet*, *The New Yorker*, and *Reader's Digest* publish, as fillers, very clever and applicable anecdotes. Make use of any of these which serve your purpose. And of course you hear a new story almost every day. But don't feel that you cannot use an anecdotal illustration unless it's amusing or novel or unusually clever. You can make up, out of your own experience, perfectly suitable anecdotes.

Remember that in the body of a talk the purpose of an anecdote is to illustrate! It's a means to an end, not an end in itself. Most important—an anecdotal illustration must

³ In a speech delivered at the Scott Forum, Chester, Pa., April 17, 1947. Printed in *Vital Speeches of the Day*, May 1, 1947, Vol. XIII, No. 14, page 439.

⁴ In very long speeches and lectures, speakers sometimes take time out for a kind of "mental breath of air," by interrupting themselves with a brief story. They feel that the audience needs a change. But this is a dangerous practice and should only be tried by experienced speakers.

In non-communication, entertaining talks, stories can be told just for their entertainment value. In such cases, a magician or a trained seal would do as well, perhaps better.

be clear because it is used for the purpose of adding clarity to the oral report.

GRAPHIC ILLUSTRATION

Much more valuable and useful in the kind of communication you'll be chiefly concerned with is graphic illustration.

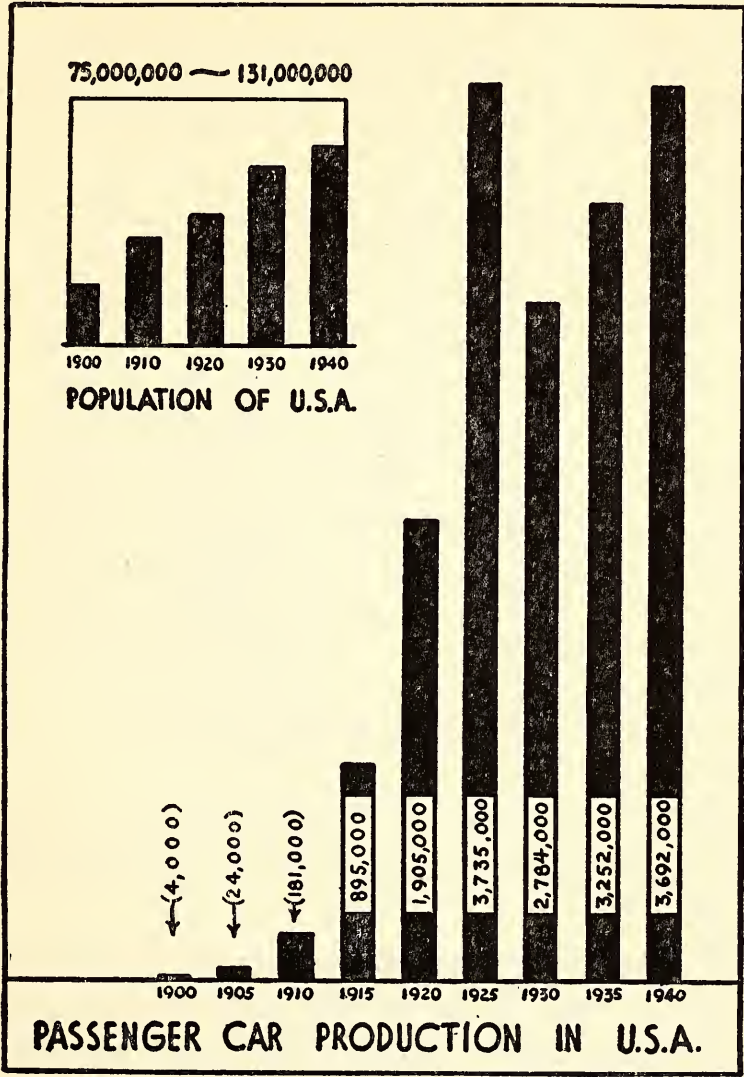
Speakers often forget how useful a picture can be. Pictures picture ideas; they illustrate. There is nothing as clarifying as a picture, if it's a good one. Of course, not all situations allow the use of pictures. Very formal talks do not, nor do talks before very large audiences in large auditoriums (unless projected pictures are practical). But most informal talks before relatively small groups can make good use of graphic illustration. Classroom talks or reports to small campus groups certainly offer unlimited possibilities for the use of graphic illustration.

In a general way, we can divide graphic illustrations into two groups: those which consist of actual pictures such as photographs, prints, and drawings of one kind and another; and stylized graphic illustrations such as posters, charts, and graphs.

The picture illustration is usually the most vivid and concrete, but it is sometimes impractical because of the problem of visibility. Unless a picture is blown up to a tremendous size, it cannot be seen easily and distinctly by everyone at once. If it can't be seen, it's no good. You can always pass a small picture around through the audience, but this practice has obvious disadvantages. A large picture, centrally located, is always useful. If you're talking about a piece of machinery or anything else which has a complicated or unfamiliar arrangement of parts, a picture will probably be very helpful. If you're discussing impressionistic painting or Chinese architecture, the desirability of pictures is apparent. In a report on Colonial costumes, or the anatomy of coniferous trees, or methods of bridge construction, geological strata, or any kind of equipment or decoration, or anything else which is visible, it will certainly help to make your subject

visible to the audience by means of a picture or a series of pictures.

The stylized graphic illustration, such as a chart, is perhaps less vivid and concrete than the picture, but it has several ad-

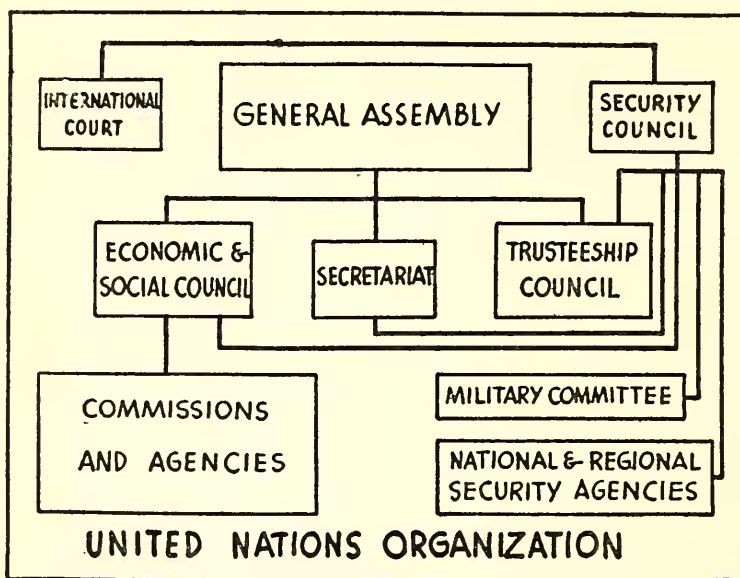


vantages over pictures. It is usually simpler and hence more easily understood. Because of it's simplicity, it can be copied quite easily. And because you can copy it on a large scale, you can readily make a chart or a graph large enough so that all the members of your audience can see it easily and simultaneously.

Above is a typical bar graph illustrating the production of

passenger automobiles in the United States; accompanying it is a smaller graph showing the increase of population during the same period. If you used a graph like this in an oral report, you'd probably have to prepare it in advance on a large poster, about 16" x 22".

Another type of illustration which is very useful in some kinds of oral reports is the organization chart, such as the one below. A chart of this sort could be prepared in advance



or, if you had a blackboard, could be drawn, one box at a time, as you discuss each element in the United Nations organization.

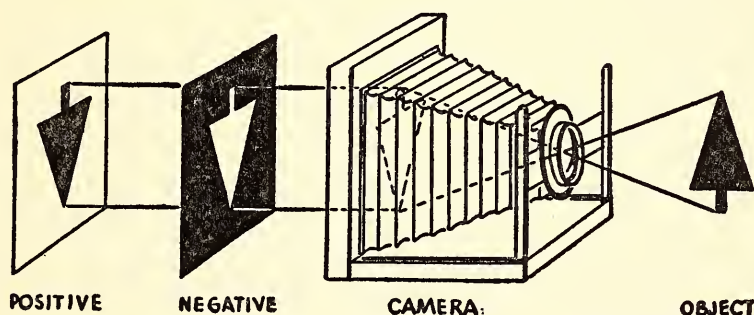
A third type of stylized illustration is the diagrammatic presentation, useful in presenting complicated procedures in fairly simple and clear terms. The diagram opposite illustrates this kind of drawing. Again, a poster could be prepared in advance or, if you were clever with chalk, the diagram could be drawn on the blackboard while you're talking.

Although some people have difficulty understanding charts and graphs, almost everyone can make reasonable sense out of them if they are properly explained. The trick is to keep your stylized illustration simple and to use it effectively.

Here are some paragraphs from a speech on "National

Security” by Lt. General J. Lawton Collins, who was Chief of the Public Information Office in the War Department. General Collins apparently used a polar-projection map, and in these paragraphs we get some idea of the way in which he used it.

You are not going to be able to see this small lettering from the back of the hall, but I shall try to orient you on it. The pole, of course, is right here in the middle of the map, and this big land mass up here, standing on its head, is the Eurasian (Europe and Asia) continent, with Asia over on this side and Europe on the other side. This funny looking thing is Africa, somewhat distorted out on the end. Here is our continent down here. When you look at a map of the world of this type, you are



struck at once by the fact that these two oceans on either side really don't separate us from the Eurasian continent, that we are much closer to the Eurasian continent than we had ever thought, over the top of the world.

For example, from Spitzbergen to New York City is only 3500 miles airline. From Tokyo to Seattle is 4300 miles. From Siberia down as far as the Panama Canal is only 5000 miles airline. From Portland, Oregon, over to the Suez canal is less than 5000 miles. So, you see that we are really quite close to this great Eurasian land mass, where the bulk of the people of the world live.

On this chart also I have shown in red the great industrial areas of the world. Here is our industrial Northeast, and the few red spots here are the centers primarily of our aviation industry on the West Coast. This is the great industrial area of France and of England; these of Russia . . .⁵

⁵In a speech delivered at the Meeting of National Councillors, Chamber of Commerce of the United States, Washington, April 28, 1947. Printed in *Vital Speeches of the Day*, June 1, 1947, Vol. XIII, No. 16, page 489.

We can almost see General Collins' chart, so vivid is his use of it.

You can make complicated explanations simple if you illustrate them with clear and simple maps, charts, posters, and graphs. Percentages and proportions can be shown by columns or by the ever-useful pie-diagram. Organizational setups can be shown by connected boxes. Trends and tendencies can be made tangible by graphs of rising and falling lines. Stylized diagrams can be used to illustrate pieces of machinery and different types of construction. Mechanical principles can be made quite clear by simple diagrams showing lines of force and other intangible factors. A simplified outline map will help to clarify many things, from the movement of troops to the movement of populations.

Even posters which present figures in large and bold type can be used by a speaker. People can't remember a series of figures very well, so if you're talking about something like the cost of the major wars of modern times, it might be well to prepare a large poster in which you print the various figures in large, clear type. Don't crowd your poster. Make it visible and legible.

You can either prepare your graphic illustration in advance—usually the most satisfactory way—or you can work it out while you're speaking. If you have a blackboard, this second method is sometimes very effective. It's particularly effective when you're trying to indicate some sort of change which would otherwise require several drawings or even motion pictures. But be sure that you can draw or print reasonably well and be sure that your picture-making doesn't take too long or interfere with your talk. If you can draw and print easily while you're speaking, you'll probably get along fine. (It might be well to practice your drawing before the time comes to make the talk.)

Remember that graphic illustrations are not useful or appropriate in all subjects or on all occasions. Practicality and good taste must be considered. Whenever you are able to do so, take advantage of the best of all means of achieving clarity—a picture.

When you can't use pictures, give serious thought to descriptive and anecdotal illustrations. The important thing is to make your talk *clear*.

EXERCISES

(A)

Prepare and present to the class a talk in which the problem is to show the relationships of parts to each other and to the whole. These parts may consist of the parts of a machine, parts of an organization, parts of a philosophical idea, or any other group of parts which are systematically related to each other and to a whole. Here are a few subjects which may suggest others:

1. The construction of a pile driver.
2. The organization of Congress (both Houses and the Committees).
3. A symphony orchestra.
4. The Roman Catholic hierarchy.
5. The U.S. Budget.
6. The income and expenditures of a Community Chest Fund.
7. The basic architectural plan of Chartres Cathedral.
8. Shipboard organization in the U.S. Navy.
9. Romanticism.
10. The cantilever bridge.
11. The philosophy of Spinoza.

It might be well to analyze the kind of relationship involved in each of these topics before beginning the job of selecting your subject and preparing the talk.

When you give your talk, use some kind of graphic illustration. Either prepare a good-sized chart or poster, or use the blackboard. If your illustration involves much drawing or printing, you'd better prepare it in advance—either on the blackboard or on a poster.

(B)

In the Appendix (pages 218-224) are some data of various kinds. Select three of the groups of figures and make three

graphic illustrations of the significant data—the data which will convey the essence of the table. Your diagrams are to be suitable for use in an oral report. Do not make the illustrations on a large enough scale for actual use in a talk, but be sure they have all the other necessary qualities. Though you needn't work out the report, you ought to know the general subject of the talk in which you would use each diagram and, roughly, how the diagram would be used to illustrate that subject. Be sure your diagrams are clear and simple. This is not a project in art; it's an exercise in communicating meaning clearly.

(C)

Prepare and deliver a short talk on any subject you wish. In your talk, use at least one descriptive illustration, one anecdotal illustration, and one graphic illustration.

You may use one of the graphic illustrations you made for exercise (B) above, if you can prepare a talk on a suitable subject.

(D)

Arkin, Herbert and Raymond R. Colton, *Graphs, How to Make and Use Them*. New York: Harper & Brothers, 1936. (An excellent though somewhat technical explanation of graphs. Worth looking at.)

Modley, Rudolf, *How to Use Pictorial Statistics*. New York: Harper & Brothers, 1937. (A very useful reference book. It will stimulate your creative imagination and help you to produce first-rate illustrations.)

Monroe, Alan H., *Principles of Speech* (Brief Edition). New York: Scott, Foresman & Company, 1945. (Pages 99-111, discussing illustration, are good. The analysis of the uses of illustration is particularly informative.)

Mouat, L. H., "The Illustrated Speech," *Quarterly Journal of Speech*, December, 1945, Vol. XXXI, pages 428-430. (A brief analysis of the use of posters and charts.)

Thonssen, Lester and Howard Gilkinson, *Basic Training in Speech*. Boston: D. C. Heath & Company, 1947. (Chap. XX, "The Use of Visual Aids," is short but helpful because it is so well illustrated.)

14

SPEAKING TO PERSUADE

PERSUADING IS THE PROCESS OF MAKING PEOPLE AGREE WITH you. The result of the process is that the persuader and the person persuaded agree: they think alike; they see eye-to-eye; or they act in accord.

You've probably campaigned for a friend during a class election. You may have tried to talk a dance committee into hiring one orchestra instead of another. You may have tried to kill a proposed amendment to the Athletic Association constitution or to lower the annual dues of the Chemistry Club. You may even have tried to persuade a faculty committee to waive part of the language or mathematics requirements. When you get out of school and into business and social life, you'll probably have many more opportunities to test your persuasive powers: advocating changes in business policy; running for the presidency of the League of Women Voters; giving pep-talks at salesmen's meetings or to teams between the halves; influencing the school board; appealing to neighbors to vote for better roads. All of this is speaking to persuade.

Even though occasions for persuasive speaking occur, in the lives of most of us less often than do occasions for informative speaking, they do occur now and then. It will be worth our while to give a little thought to:

1. The methods of persuasion
2. The characteristics of the persuasive talk
3. The organization of the persuasive talk.

If our study of persuasion does nothing more, it may make us

less susceptible to the charms and wiles of high-pressure salesmen and rabble-rousing politicians.

METHODS OF PERSUASION

There are many avenues of persuasion, many approaches to agreement. You can make most people agree with you if you get at them through their social consciousness, their love of family, their desire to conform, urge for self-preservation, fear of public opinion, sense of right, sentiment, ambition, pride, or through any of their other personal and social instincts or emotions or mores or conventions. There are many ways to get at people; there are many *psychological approaches*.

Books devoted to persuasion and argumentation give a lot of space to the psychology, sociology, and techniques of persuasion. If you want to go into this matter more fully, there are some excellent readings suggested at the end of this chapter.

Regardless of the approach—the way of getting at people—you will necessarily appeal either to your listeners' minds or to their feelings. You will either tell them something that their minds accept, logically, or you will tell them something that they like or fear or in some other way feel, emotionally. You will either make a logical appeal or an emotional appeal. Probably you'll make both kinds of appeals in the same talk. (Actually, of course, logic and emotion in communication are intricately interwoven, and rightly so; but for the sake of analysis, they can be separated.)

LOGICAL APPEAL

In considering the logical appeal, we must look at two things: logic itself (reasoning) and evidence (proof).

There are two basic kinds of reasoning: deduction and induction. These terms are not as mysterious as they may sound; they are simply the names given to two different ways of reasoning, of thinking from one point to another. If you want to make people agree with you, you must start with

something they accept and lead them, logically, to what you want them to accept.

Deductive reasoning is a process by which you and your listeners infer that what is true of a whole group of things or ideas is also true of any typical member of that group. It proceeds from the whole to a part of the whole. There are three stages in deductive reasoning. The first is the general term which we all accept, the whole (called the “major premise”). The second is the statement of the typical example (called the “minor premise”). The third is the truth which is deduced, or worked out from, the first two; it is what you arrive at (called the “conclusion”). The classic example of deductive reasoning runs like this:

1. Major premise: All dogs have four legs.
2. Minor premise: Fido is a dog.
3. Conclusion: Fido has four legs.

If the major premise is true and if the minor premise is true, then the conclusion must be true (unless, of course, an extraneous element has been added, such as Fido's having lost a leg in an accident—in which case, he's not a typical example.) Always check both premises for their absolute truth. (It might be much safer to say that all *normal* dogs have four legs.)

Suppose you were giving a talk in which you were advocating the adoption of an honor system in your college. One of your points might be that students who are serious about their college work and who get good grades have no objection to an honor system. Your argument could run something like this. Major premise: students who are serious about their college work and get good grades have no objection to an honor system. This might be supported by testimony of students who are known to be serious workers and who get good grades. (Inductive reasoning, to be discussed later.) Minor premise: You (the listener) are serious about your work and get good grades. This could be supported by a direct appeal to the student's pride or his desire to get his money's worth. (The fact that some students do not get

good grades wouldn't matter.) Conclusion: you have no objection to an honor system. Or maybe you're talking against compulsory military training in the United States. One of your arguments might be that nations which have had extensive military training programs have fallen. If that were your major premise, what would your minor premise and conclusion be? What do you think of this kind of argument?

You can prove anything, if it's true, by deductive reasoning. Although it has weaknesses and dangers, deduction is effective and certainly widely used in persuasion.

Inductive reasoning is a process by which you (and your listeners) infer that what is true of a typical member of a group of things or ideas is also true of the whole group. It proceeds from the part of the whole to the whole. There are two main stages in induction. The first is the accumulation of specific truths which all accept. The second is the truth about the whole which is induced from the accumulation of truths about the parts.

Though there are several types of inductive reasoning (generalization, analogy, and causal relationships), we can consider induction as a whole and look at a typical example.

1. Apple number 1 is more-or-less round.
Apple number 2 is more-or-less round.
Apple number 3 is more-or-less round.
Etc., etc., etc.

2. Therefore, all apples are more-or-less round.

The truth of the conclusion depends wholly upon the accumulation of a large enough number of specific truths. Furthermore, the characteristic under consideration (the roundness) must be typical and universal. (Why couldn't you argue successfully from the statement "Apple number 1 is red"?)

There are dangers in inductive reasoning, but it is perfectly sound if you have a sufficiently large number of true, specific examples. Induction is the basis of much scientific reasoning.

In actual practice, induction and deduction are often used together. Suppose you were campaigning for your friend John Jones who is running for the presidency of the Student Government Association. Jones is a good athlete and also an honor student. You dig back in the records and you find that many former good student-government presidents were athletes and honor students. You then apply induction and deduction in your talk, and your argument goes like this. In 1930, Smith, who was an athlete and an honor student, had the qualities of a good president. In 1934, Brown, who was an athlete and an honor student, had the qualities of a good president. You point out the same of Hall, Black, Johnson, Williams, etc., etc., etc. Therefore, men who are athletes and honor students have the qualities of a good president. John Jones is an athlete and an honor student. Therefore, John Jones has the qualities of a good president.

Deduction and induction, singly and together, are the foundations of reasoning, and they constitute the core of logical appeal. But they are no stronger than the truths from which they proceed.

Evidence is the truth from which reasoning proceeds. It is the data with which we reason. In general, evidence is of two kinds: facts and opinion. Facts are truths which are capable of being proved. (Actually, of course, facts are somewhat relative. They are statements which are true, *as far as we know*.) Facts are, as we say, uncontroversial; they cannot be denied—at least until new data are found. Opinions, on the other hand, are simply what somebody thinks. They are not necessarily true—even relatively true—and they cannot be proved.

Facts are very persuasive. If you want to persuade a student audience that John Jones will make a good president for the Student Government Association, you ought to present some facts about him, such as these: he is now president of the Junior Class; he was president of the International Relations Club; he was captain of the Freshman football team; he is now captain of the Varsity hockey team; he is an Honor

student; he has promised to do so-and-so if elected. With induction and deduction, you can make Jones the logical president for the Student Government Association.

If you use facts in your persuasive talks, as you undoubtedly will, you must be sure that they *are* facts and that they are unquestionably *true*. In order to support your facts, to prove that they are sound, you often have to cite sources. In the case of John Jones, the offices he has held are proof of the students' confidence in his leadership ability; the students know from experience that he held these positions. A copy of the registrar's record would prove his scholarly ability. A verbatim statement from Jones would prove that he *said* he would do so-and-so. In many cases, however, you get your facts from published sources: newspapers, government documents, official reports, standard reference books, and so on. Be sure that they are dependable sources. If they are, mention them. The mere names of *The New York Times*, the *Congressional Record*, and the *Annals of the American Association for the Advancement of Science* are impressive and persuasive.

Facts are certainly the most persuasive kind of evidence and they make the strongest appeal.

Opinions, the other kind of evidence, are as a rule less persuasive but still very useful in persuading. Some issues can be supported only by opinion; there are no facts. Sometimes, too, opinions are even more persuasive than facts—when facts are too complicated or too esoteric to be easily comprehended by average people (such as the scientific facts about atomic energy or many legal facts). Use opinion, if it carries weight.

You might use opinion to good advantage in your campaign for John Jones. If the former president of the SGA could be quoted as saying, "I think Jones will make an excellent president," you'd have a powerful bit of evidence. It would be nothing more than an opinion; but if the former president were generally admired, his opinion would have persuasive power. The opinions of the leading athlete in the

school, or of the most popular girl, or of the top-ranking student would be less good—because these people are not authorities on student government—but their opinions would carry some weight. If (which is unlikely) you could get the Dean of Men and the Dean of Women to make statements in favor of Jones, you'd have something valuable.

Opinions are simply expressions of feelings or thoughts. They are of value only to the extent that the person giving them is known to be honest, well-informed on the subject, sound, conservative (in rendering opinions), and generally admired and respected for these qualities. Opinions from unknowns or people of no standing or of dubious virtue are worthless (except to the opposition).

So much for logical appeal. When you're speaking to a reasonably mature and intelligent audience which is capable of understanding sound reasoning, or when your proposition will bear rational analysis, the logical appeal is usually the best.

EMOTIONAL APPEAL

Emotional appeal is useful under all circumstances—regardless of proposition or audience. It is, frankly, an appeal to people's emotions through their pride in position, or sentiment, or sense of pity, love of country, fear of poverty, or whatever approach seems best. All people have emotions and, though some won't admit it, their emotions play a large part in determining their behavior. Also, most people enjoy having their emotions stirred. If you can arouse a person emotionally by making him hate or fear what you don't want, and like what you do want, you can usually persuade him to your way of thinking. This arousing, of course, has to be done through one of the psychological approaches.

For instance, through a man's love for his own daughters you can arouse his emotions to the point where he'll support the Girl Scouts or the Y.W.C.A. or even an organization to help European children. Through his love and loyalty for his city you can excite his sentiment and make him vote for

candidate Smith, who has promised to increase the beauty and fame of the city. Fear can be so aroused by a clever speaker that people will agree to spend money on the chance that they can avoid poverty in old age. You can even get some of your classmates to support Jones' bid for the SGA presidency by appealing to their patriotic emotions through the fact that Jones is a veteran with a noble service record, actually an irrelevant factor.

Dishonest and unscrupulous speakers as well as ethical ones can use emotional appeal—and do, often. But in a legitimate cause, emotional appeal is perfectly legitimate.

CHARACTERISTICS OF THE PERSUASIVE TALK

Persuasive talks have all the characteristics of informative talks—brevity, interest, significance, and clarity—plus three others. These are logic, emotion, and subtlety.

LOGIC

Logic, as a characteristic of the persuasive talk, scarcely needs to be mentioned. It is the essence of persuasion. See that your logic is tightly-woven, neat, and appropriate. See, too, that your evidence is sound and convincing. In spite of the importance of emotion in a persuasive talk, the best way to make people agree with you—the way with the most lasting effects—is to prove to them, logically, and without any room for questioning, that you are right.

EMOTION

Emotion, the second characteristic of the persuasive talk, is equally obvious but it may need a little more explaining. When a speaker is trying to persuade an audience, there is inevitably a certain amount of feeling generated in both the speaker and the listeners. The speaker feels deeply about his subject, or he wouldn't be trying to persuade the audience. (If he isn't sincere and honest and convinced, he will at least try to appear so.) There's some feeling in the listeners, too. At first, it may be only a negative thing: they don't entirely

like or approve of the idea which the speaker is proposing. Later, if they become persuaded, they'll share the speaker's feeling; if they aren't persuaded, their original feeling may be strengthened. In any case, win or lose, the very situation in which a persuasive talk is presented is charged with emotion.

To propound his own ideas and to overcome the disbelief or neutrality of his audience, a speaker and his talk are somewhat emotionalized. This doesn't mean that sticky sentiment, sympathy-arousing tears, raving and ranting, and high-pressure anger are desirable. They certainly are not. But honest feeling is imperative. Bear in mind the general purpose of the persuasive talk—to make people agree with you. The speaker *feels* one way; the audience *feels* another way. There is emotion in the situation.

This emotion is put across by a colorful and even exciting presentation and by forceful talking. When you're speaking to persuade, make your illustrations lively and colorful—more so than in an informative talk. Choose words carefully, in order to get the most forceful and persuasive ones. Don't exaggerate, but see to it that your language is sharp and vivid. Use good, strong metaphors: take a hint from the poets; they are the most persuasive of writers because they feel most deeply. And speak with force and vigor. Use lots of variety in pitch, stress, and grouping. Speak, as you think, with sincerity and conviction and faith in your idea!

SUBTLETY

The third special characteristic of the persuasive talk we can label "subtlety." Perhaps "sugar-coating" would be as good a term. The purpose of this element in persuasion is not to cheat the listeners, or to be sly or tricky, or to take advantage of gullible people. It is simply to make the argument more palatable. After all, if you have to persuade your listeners, it's because they don't already agree with you. If they don't agree with you, they usually don't *want* to agree with you. Persuasion is most successful if it's fairly easy to take.

Often audiences are unprepared for the idea you're trying to give them. You have to ease them into it, particularly when the idea is new or apparently radical or unpopular. This is usually true when you want your listeners to do something they don't want to do, such as spend money, support an unpopular candidate, or limit their own freedom. In cases of this sort, it's often desirable to ease into your suggestion. Tell the audience how bad traffic conditions are and how many accidents occurred last year. Paint a gloomy *but true* picture. Then, at the end, suggest that increased taxes will provide more traffic policemen or stop-and-go lights or whatever it is that you think is necessary. Or, maybe you tell your student audience about the self-imposed student government at other colleges and of the great benefits to the students—straight information. At the end of the talk you ask, "Does our free-and-easy student organization do as much for us?" You let the audience figure out for itself that it needs a new and more rigid student government constitution. This indirect, more-or-less subtle approach serves as "sugar-coating."

Subtlety isn't always necessary; but when the opposition is stiff, it helps.

Even when you don't have to sugar-coat your proposal, you must make it easy to swallow. Audiences don't like to be bullied or made to feel foolish or preached at. Neither do they like to be tricked. While some speakers seem to achieve temporary success by dishonest means, in the long run, honesty is the best policy—as we've so often been told. Subtlety can be perfectly honest and respectable. Remember that persuasion almost always needs a little sweetening. In fact, the word "persuasion" comes from roots which mean "with sweetening." That's why it's wiser to try to persuade people than to hit them over the head with a club.

ORGANIZATION OF THE PERSUASIVE TALK

A very few words about organization will serve our purpose. The plan for a persuasive talk differs from that of an

informative talk very little. All you have to do is to be sure that your plan has a *need* point and a *satisfaction* point.

You have to show your listeners that they need something. They need fewer accidents, better schools, cheaper textbooks, better student government, or whatever. Somewhere in your talk, probably very early, you must present this need with sufficient vigor and proof to make the audience feel it and understand it. Work through the psychological approaches.

Having shown the need and having made the listeners sense it logically and emotionally, you then proceed to show them how to satisfy that need. The way to satisfy the need is to increase the size of the police force, or build modern schools, or join the new co-operative book store, or elect John Jones president of the SGA, or whatever. You must then prove that your means of satisfying the need is the best means—the fastest, cheapest, most efficient, most practical means. Logically, this satisfaction point should follow the need point.

Consequently, the basic plan for the persuasive talk will look something like this:

- | | | |
|-------------------|--|-----------------------|
| | I. Introduction | |
| | A. Preliminaries | |
| | B. Conditions are bad in regard to whatever it is | |
| | 1. Because of this | |
| | 2. Because of that | |
| Need Step | { II. Body: Conditions ought to be and can be better | |
| | | A. You need so-and-so |
| | | 1. For this reason |
| | | 2. For that reason |
| | 3. For some other reason | |
| Satisfaction Step | { B. You can have so-and-so | |
| | | 1. By doing this |
| | | 2. By doing that |
| | | a. In one way |
| | b. In another way | |
| | III. Conclusion: Therefore, do such-and-such and you will be healthier, or wealthier, or wiser people. | |

This sketchy outline looks funny, of course, but it suggests the core of persuasion: *need* and evidence; *satisfaction* and evidence.

Your outline for a specific talk may be inverted or distorted, but it will probably be based on this general plan. Within the plan you will use the temporal or spatial, cause-effect, or part-to-whole organization, as suggested in Chapter 12. Sugar-coat your talk as much as you need to, even to the extent of distorting this plan almost beyond recognition—but be sure that you make your listeners feel a need and that you show them how to satisfy that need.

And don't forget unity, emphasis, and coherence!

EXERCISES

(A)

Give a five- to ten-minute persuasive talk on one of the following subjects (or on a subject suggested by one of these). Remember brevity, interest, significance, clarity, logic, emotion, and subtlety. Insofar as your subject allows it, make a strong logical appeal. Work through one of the psychological approaches. Don't forget *need* and *satisfaction*!

Your underlying purpose is to make your listeners agree with you.

You can't do much under ten minutes, but do what you can. Organize carefully.

1. If we don't have one world, we'll have none.
2. A liberal arts course is the best preparation for life.
3. Universal suffrage is a mistake.
4. Every college student should be obliged to work for part of his education.
5. This school needs an honor system (or a new system).
6. Some form of socialism is inevitable in the modern world.
7. T. S. Eliot (or whomever you want) is the best modern poet.
8. The Navy won the Second World War.
9. Knowledge is power.
10. States-rights is the only salvation of Democracy.
11. Spare the rod and spoil the child.

12. War is inevitable (or not).
13. Swimming is the most generally beneficial form of exercise.
14. The United States and England should unite under one government.
15. We must legalize mercy-killing (or not).
16. Moving-picture censorship is harmful.
17. Our grading system should be changed.
18. Everyone should have a hobby.
19. America must have a universal sales-tax.
20. Debating is unethical.

(B)

1. In a recent copy of some popular weekly magazine—*Life*, *Time*, *Collier's*, *The Saturday Evening Post*—study the advertisements from the standpoint of appeal. Do they make logical or emotional appeals? Are there both kinds in one ad? What psychological approaches are used? Cut out fifteen or twenty ads which represent as many different combinations of appeals and approaches. Write a brief analysis of each ad and clip it to the page from the magazine. Hand in the ads with the attached comments. If you have time in class, perhaps your instructor will show some of the ads and read the comments. The class can then analyze your comments.

2. Read either Churchill's talk on "United Europe," pages 243-251, or Mrs. Horton's "Woman's Responsibility Today," pages 251-259. What do you think of the speech as persuasion? Think about it in terms of the audience, the occasion, and the speaker—in relation to subject, brevity, interest, significance, clarity, logic, subtlety, and emotion. How about the organization? Write a brief report in which you analyze the talk according to the above points.

(C)

1. What is your strongest conviction? What do you believe more than you believe anything else? Is this conviction sound? Can you support it? Is it based on experience, feelings, hope, faith, fact? Think it over carefully. Could

you sell this idea to someone else? Can you make others agree with you?

Try it. In a short talk, try to make the class see it your way.

After each talk has been given, the class ought to discuss it. Consider particularly the relation between logic and emotion in the different talks.

2. Using the data in at least two of the tables in Appendix E, pages 218-224 (or similar tables in the *World Almanac* or any other good reference book), give a five-minute persuasive talk in which your appeal is wholly logical. Try to avoid any emotional appeal. Make your reasoning so sound and your evidence so convincing that your listeners must necessarily agree with you. Select your subject carefully.

Let the class analyze the talks after they have been given.

(D)

Crocker, Lionel, *Argumentation and Debate*. Cincinnati: American Book Company, 1944. (Chap. V, "Evidence," has some very good practical suggestions.)

Ewbank, Henry Lee and J. Jeffery Auer, *Discussion and Debate*. New York: F. S. Crofts & Co., Inc., 1941. (Chap. IV, "How Individuals Think," and chap. VIII, "Explaining the Problem: Evidence," are two sound discussions of psychology and logic.)

Monroe, Alan H., *Principles and Types of Speech*. New York: Scott, Foresman & Company, 1939. (Chap. VIII, "Selecting the Basic Appeals," is one of the best discussions in print of the psychological approaches.)

Oliver, Robert T., *The Psychology of Persuasive Speech*. New York: Longmans, Green & Company, 1942. Chapters I and II, "The Influence of Self-Interest" and "The Influence of Social Consciousness," make an excellent introduction to the problems of persuasion, although they are a bit heavy.)

Reeves, J. Walter and Hoyt Hudson, *Principles of Argument and Debate*. Boston: D. C. Heath & Company, 1941. (One of the best general books on the subject, particularly chapter VI, "Evidence," chap. VII, "Reasoning," and chap. IX, "Persuasion.")

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GROUP DISCUSSION

DURING THE SECOND WORLD WAR, MOST OF US WERE SO concerned with winning real flesh-and-blood victories—directly or indirectly—that we had little interest in winning moot intellectual victories. We weren't as much interested in the dubious satisfaction of either hearing a polished, high-toned lecture or winning an abstract argument as we were in solving some of the many problems presented by the difficulties of war and war-time living. During these years, and the years immediately before and after them, the practice of group discussion, really an old time-honored institution, boomed—while one-man lectures and formal debates tended to decrease in popularity. When people are faced with real problems of mutual interest, they don't want to be lectured to, they don't want to win arguments just for the sake of winning arguments.

Group discussion is one of the best means of airing real problems of mutual interest, because it is simply "talking things over."

There are almost as many reasons or purposes for group discussion as there are people participating. The specific purpose of any given discussion depends, of course, on the particular subject being discussed or the problem to be thrashed out. But the general purpose of talking things over can be summed up in four statements: to make people think; to increase unanimity and co-operation; to reveal conditions and present facts; and to give people a chance to get things off their chests.

If you'll picture a group of people (usually neighbors or at least people sharing certain interests) sitting down together and talking things over, you'll see how each of these four purposes works and why it is valid.

Group discussions range from small chit-chats in dormitories and fraternity houses to quite formal public meetings in large auditoriums, from two or three people to two or three thousand people, from planless wandering to carefully planned discussion. But they are always people talking things over.¹

A lot of time and energy has gone into theorizing about discussion as well as practicing it, but we can't give it much time here. There are detailed books which treat it fully, from historical, psychological, rhetorical, and a dozen other angles. Pursue the matter in one of the books or articles listed at the end of this chapter, if you want to know more. Here we can only survey the subject in a general way by looking at:

1. The types of group discussion
2. Some suggestions for organizing and conducting a discussion.

THE TYPES OF GROUP DISCUSSION

By breaking down group discussion into several types and looking at these types, we can find out a lot about the purposes and particularly the different methods of handling group discussions. There's no great virtue in simply classifying discussions, but there is great value in seeing the many kinds of discussions which are in actual use in and out of college. The authorities differ in their classifications of the types of discussion and in the labels they give to each type. In essence, there are two main classes and within each class there are several specific types. The two main classes are private discussions and public discussions.

¹ A good definition is: "Discussion is a technique for group action in studying and solving problems." (Wayne N. Thompson, "Discussion and Debate: a Re-examination," *Quarterly Journal of Speech*, October, 1944, Vol. XXX, pages 288-299.)

PRIVATE GROUP DISCUSSIONS

Private group discussions are those for which there is no audience.

The gathering may be very informal, simply people conversing—the sort of thing we all participate in every day. Perhaps it's a bull-session at midnight; perhaps it's a friendly argument among men on the job; or perhaps it's the talk of a group of friends sitting around the table at dinner or before the fireplace after dinner. In such informal private discussions there probably isn't any designated leader. Certainly no one holds the position of chairman, even though one person often seems to manage the conversation, with no real authority beyond that of knowledge and personality. There is usually no set subject for discussion.

In such discussions, there is usually no *purpose* beyond that of being sociable and passing the time. Communication is secondary to sociability; in fact, there is reasonable doubt that such friendly informal discussions are communication at all. Certainly the purpose of conveying an idea from one mind to another is seldom as important as the purpose of being agreeable and friendly. (However, when the discussion becomes serious and intent, then a strong urge for communication enters into the situation.) Discussion rambles and, within the bounds of good manners, it's every man for himself.

But suppose a group of people assembles for a specific reason. These people want to investigate the feeling about cutting down the trees in the city park, or the feeling about a certain candidate for office, or they want to explore a given philosophic idea. There is a *purpose* which sets the subject for discussion, which limits it, and which tends to control the whole procedure.

The discussion then becomes formal and it follows a more-or-less fixed form. In private discussions which tend to be formal—committee meetings, classes, hearings, business conferences—there are usually leaders. The teacher in a classroom or the chairman at a committee meeting is the discus-

sion leader. He opens the discussion, suggests the points to be taken up (frequently well established in advance), steers the talking and keeps it on the track, referees in case of tangles, calls for a vote if a decision is to be reached, and pulls the discussion together at the end. But, if the discussion is to be free and easy and truly a *group* activity, the leader is only a chairman and never a dictator.

A fruitful type of private discussion is one which is semi-formal. It has a more-or-less established agenda, but there is no fixed pattern, no obligation to arrive at a decision, no authoritative leader. There is a group of college teachers, from many departments and many parts of the country, who meet at irregular intervals to talk things over. There are about ten or twelve in the gathering. They are not an organized group; they don't elect officers or keep records. Their only purpose is to talk about knowledge. They talk about language in terms of philosophy, botany in terms of psychology, zoology in terms of art. Before they meet, about once a year, they decide by correspondence what the general subject will be. Then they all get together in a hotel somewhere. They spend three or four days "chewing the fat." The chairmanship is passed around among them and the chairman's only duty is to see that the discussions don't get too far off the track. The conversations arrive at no conclusions; nothing is decided. All that is accomplished is that experiences are exchanged and ideas are batted around. The men look forward to these meetings and consider them high spots in their intellectual growth. They're probably better teachers afterwards, too.

Not all private discussions are as interesting as this. Most of them are routine meetings, committees, boards of directors, hearings, faculty meetings, club meetings, and other gatherings of people for the purpose of talking things over.

There are a few useful suggestions for the administration of a private meeting. Perhaps the most important is—stick to the subject. This doesn't mean that the subject for discussion can't be changed. It does mean, however, that once

a subject has been begun it should be followed until something is settled or until it is deliberately dropped. Another good suggestion is—don't let one person do all the talking. Lectures are out of place in a group discussion. This leads to the third suggestion—get a good chairman. (We'll have more to say about the chairman later.) The last suggestion is—open and close the meeting on time. A slow opening and a prolonged closing will kill any meeting.

PUBLIC GROUP DISCUSSIONS

Public group discussions, obviously, are those to which an audience is invited. They are simply groups of people talking things over in public.

Because public discussions *are* public, they are ordinarily somewhat more formal than private discussions: they follow some sort of pre-arranged plan; there are usually time limits; there is always a chairman who guides the discussion; often there is some kind of conclusion which summarizes the ideas expressed; and, because of the obligation to the public audience, there is usually at least one expert present.

The most common types of public group discussions are panel discussions, symposiums, colloquies, debate-forums, and lecture-forums.

Probably the most often used type of discussion is the panel. Several people who are relatively well-informed constitute a "panel." They sit around and discuss the subject. They appear to be conversing freely, though often they follow a plan. This plan may be nothing more than a list of topics that must be covered or a list of questions that must be answered, or it may be as formal as a fixed outline which the group tries to follow. The chairman sees to it that the items or questions are actually discussed, or he watches the outline and brings the discussion back to it if there is a departure. The panel merely talks about the subject under the guidance of the chairman.

At the end of a fixed time (usually forty minutes to an hour) the members of the audience are invited to join in the

discussion. They are recognized by the chairman and then they either express their own opinions on some aspect of the subject or they ask questions. They may direct questions to a specific member of the panel or to the panel as a whole. The chairman usually repeats the question and gives it to the proper panel member. Sometimes members of the audience answer questions from the audience. The chairman keeps things moving, tries to prevent heated arguments, and asks questions of either the panel or the audience if the open discussion tends to lag.

The success of a panel discussion depends on the intelligence and information of the members of the panel, on their willingness to talk briefly and freely, on the participation of the audience, and on the expertness of the chairman.

A second type of discussion, the symposium, is very similar except that each member of the panel makes a little talk before either the panel as a whole or the audience discusses the subject. In this type of discussion, the members of the panel (usually three or four) need to be somewhat better informed than those in a regular panel discussion. Each member talks for a few minutes, perhaps ten and never more than fifteen. He either says whatever he wants to about the subject or he presents a certain aspect of it, an aspect which was previously determined by agreement of all the panel members and the chairman. After each member of the symposium has had his individual say, all the members converse together on the subject for a few minutes, perhaps fifteen to thirty minutes. (Never let the total time of talks and panel discussion exceed an hour to an hour and a quarter.) Then the audience is invited to participate, as in the panel discussion.

The symposium is a particularly effective type of group discussion if the subject is at all technical or involved and if the members of the panel know their business and are reasonably good speakers.

The colloquy, the third type, is a cross between the panel discussion and the symposium. There is a chairman and two panels. The first and most important panel consists of

laymen who have only a limited, though intelligent, knowledge of the subject and who are very much interested in it and anxious to talk it over. They are people chosen from the audience (by pre-arranged agreement) who have ideas and theories but not a great deal of specific knowledge. They are usually selected so that all the principal attitudes and points of view are represented. There may be from three to seven of these average citizens. The second panel is smaller, perhaps two or three, and is composed of experts, real authorities. They are used simply as sources of information.

The colloquy works like this. Members of the laymen's panel discuss the subject—with or without a plan. They talk about it, under the general guidance of the chairman who probably has some over-all plan in mind. When members of the panel find themselves involved in an insoluble argument, or when the chairman realizes that facts or authoritative opinions are in order, either he or a member of the panel refers the matter to the board of experts. Only then do the experts speak—when they are definitely asked to contribute information. After a reasonable time, the discussion is thrown open to the audience, who add comments or ask questions.

For really serious discussions of tough subjects, the colloquy is one of the most successful types of group discussion—if you can find the experts. It allows ordinary people to talk things over among themselves, while it provides expert authority when it is needed.

There are two other types, similar to each other. One is the debate-forum and the other the lecture-forum. In the debate-forum, two or possibly four people, with widely differing views on the subject, argue their theories. Obviously they have to know quite a bit. The procedure includes affirmative and negative talks and the usual rebuttals. No decision is reached. After the debaters have presented and defended both sides of the question (never taking more than 50 or 60 minutes altogether), the chairman asks the members of the audience to participate. The discussion continues as

in the other types. The lecture-forum is similar except that one person presents all aspects of the subject, or simply his own theory or point of view, in a formal talk; and the audience is invited to discuss the subject and question the speaker. This single speaker should observe all the suggestions for making a good informative talk.

There's another type of forum, the film-forum, which is rapidly becoming popular. Here a moving picture is shown, as a point of departure, and group discussion follows. Any type of organization can be used—from panel to lecture.²

SOME SUGGESTIONS FOR ORGANIZING AND CONDUCTING A DISCUSSION

Several points should be briefly mentioned: time-limits, place, the subject, the leader, the panels, and the audience.

TIME-LIMITS

By now, you have probably noticed the insistence on setting time-limits on panels and speakers. You have probably figured out why, too. In addition to the fact that most people talk too long, there is the important fact that a group discussion, to have any validity, must be *discussion* by a *group*! No one should be allowed to ruin discussion by being a time-hog. The public must have a chance. The nature of the subject, the authority of the panel members, and the willingness of the audience to participate will determine the exact distribution of time. However, a safe rule is this: always let the audience have at least half the total time allotted for the meeting. Turn a ninety-minute meeting over to the audience at the end of forty-five minutes. If the audience won't co-operate for more than a few minutes, adjourn the meeting. But allow the audience half the time.

² See Harold B. Allen, "Film Forums: an Experiment in Community Discussion," *Quarterly Journal of Speech*, October, 1945, Vol. XXXI, pages 300-303, and Etta Schneider Ress, "Group Discussion through Motion Pictures," *Educational Screen*, June, 1945, Vol. XXIV, pages 230-233.

PLACE

It is very important that the place in which a public group discussion is held be just right. To get the best results—which means a maximum amount of discussion from a maximum number of people—the room should be as small and informal as possible. Large halls discourage free discussion. Very high platforms set the panel too much apart. The use of public address systems is a handicap. Very formal and dignified rooms, such as churches, lodge rooms, and private club rooms, are not good places in which to hold group discussions. Hold your public group discussions in places which are public by nature—like schools and community buildings—and in rooms which are as small and informal and as friendly as the occasion and the size of the group allow.

SUBJECT

To be wholly successful, a group discussion must grow out of natural interest in the subject to be discussed. You can't just decide to hold a group discussion for the fun of it! In other words, there must be some kind of motivation.

The subject for a group discussion might be nothing more than a vague interest in something. Most of us, for example, are mildly interested in the Far East. We don't know much about it; but we are aware of its importance to our futures. You, as a college student, are interested in the Far East and you probably have some ideas of your own. It would make a good subject for a symposium or colloquy. You can't do much about the Far East, but you can talk and think about it. Another subject that has universal interest is juvenile delinquency. We all know that conditions are sometimes very bad, and most of us have ideas as to what ought to be done. As a student, as a potential parent, or simply as a citizen, you are interested in the problems of juvenile delinquency. It would make a good subject for a panel discussion. In a college community, the question of the place of extra-curricular

activities in school life is always interesting. You are closely tied up with school activities; you participate in them; you have ideas about their virtues and evils; you frequently think and talk about them. Any kind of a group discussion could be built around this subject.

Or, the subject for a group discussion might grow out of a definite and immediate interest. Something may have occurred which arouses people and makes them want to talk about it. Specific instances of juvenile delinquency, for example, might make a community very conscious of the problems. The people decide to talk things over. Perhaps they invite a doctor, the chief of police, a juvenile judge, the superintendent of schools, and an average parent to sit on a panel. The public is invited. The open and free discussion which follows might result in a new recreation center or some other significant improvement. On the campus, an outburst of cheating or plagiarism arouses both students and faculty members. So a meeting is called and representatives from each class, from the faculty, and from the administration constitute a panel. Or perhaps one of the instructors talks about plagiarism, in a lecture-forum, and the audience questions him and discusses the whole matter. These are all examples of group interest resulting from specific occurrences and leading to group discussions. There may be no further result other than general enlightenment; or there may be concrete results such as improved conditions or even new legislation.

THE LEADER

Having decided to hold a group discussion because of either general or particular interest, you must now get a leader (a chairman or moderator). The discussion leader must be good, or the discussion will bog down and fail. There are three qualities which a discussion leader ought to have. In the first place, he must have moderate executive ability. He must be able to handle people pleasantly and effectively. This means intelligence, firmness, tact, a sense of

humor, and a quick mind. He may find himself in a tight spot and he must be able to get out of it gracefully and graciously. Secondly, he ought to have reasonable speaking ability: a fairly good voice, fluency, and a pleasant speaking manner. Finally, he should know quite a bit about the subject being discussed. Sometimes this isn't necessary; but on the whole, the more the chairman knows about the subject, the easier his job. He often has to fill in or interpret when members of the panel falter or speak too technically. He inevitably has to re-word or simplify questions from the audience. He may even have to settle a dispute. The chairman need not be an authority, but he must be, at the very least, a well-informed layman. A good chairman can make or break a group discussion.

THE PANEL

Now, what about the panel? In a colloquy-type discussion, the experts must be experts of unquestioned authority. They need not be good speakers or charming conversationalists, but they must know their business. They are used like reference books. The panel of laymen, in a colloquy, can be just ordinary people with ideas and an interest in the subject. They don't need to be particularly good speakers, as long as they can converse clearly and intelligently. They should not be experts. In a symposium-type discussion, the members of the panel ought to know a good deal about the subject and they must be fairly good speakers. They will have to talk alone for ten or fifteen minutes. That's a long time to have to listen to a poorly-informed, inadequate speaker! In a panel discussion, the members of the panel are just everyday intelligent people who know a little about the subject and are interested in talking about it.

In all types of discussion (except the debate and lecture-forum) the members of the panels, like the chairmen, should be seated. The chairman stands up only when the audience is participating. The panel may be gathered around three sides of a table, or seated in a semi-circle, or arranged in what-

ever way seems best. They should be allowed to use notes, clippings, books, or any other aids and references they want. They should take notes throughout the discussion if they want to. Most important of all, they should *talk*—freely, good-naturedly, and conversationally.

THE AUDIENCE

The audience must not be ignored. Even though the members of the panel ought to talk *among* themselves rather than *to* the audience, the panel must bear in mind that the audience is present and is a definite part of the occasion. The members of the panel must not mumble to themselves, enjoy little private jokes, or make remarks about the audience. Everything they say must be shared with the audience.

When the time comes for the members of the audience to join in the discussion, they must be treated by the panel members and chairman as equals. Their comments must be taken seriously and their questions answered honestly. Only when the audience feels that it is clearly in on the conversation, definitely a part of the whole performance, can a group discussion succeed.

Audiences often have to be coaxed a little. After the panel finishes the first part of its job, the audience frequently feels inadequate and shy. They hesitate to speak up even though they want to. It is sometimes a good idea to have two or three members of the audience prepared in advance to ask leading questions at the beginning of the open discussion. Often the chairman has to question the audience, to prime it as you prime a pump with water. I know one very successful discussion leader who, after the panel has finished its opening discussion, always gives the audience a breather by telling an amusing and relevant story. This gives the listeners a chance to shift position and limber up. Then he says something like this: "You know, people who ask questions are wonderful! They're truly heroes. And the most heroic of all is the one who asks the first question.—Who wants to be a

hero?" As soon as one or two have spoken, the discussion flows along nicely.

Finally, never let the meeting die a lingering death! If the audience doesn't join in, if the hour is getting late and the audience is restless and won't speak up, if for any reason interest lags, or if the time for adjourning has arrived—stop! In fact, stop just before that point is reached. It's better, always, to give people too little than too much. Send them home interested, curious, wanting more, and happy.

All that has been said about organizing and conducting a *public* group discussion applies also to a *private* discussion—except that you don't have an audience. The above comments on time-limits, place of meeting, subjects, chairmen, and experts are sound for both public and private meetings. What has been said of the audience at a public discussion can also be said of the private discussion group.

In any type of formal discussion, there must be some system and order. With a good chairman, this can be achieved by:

1. *Establishing the purpose of the discussion.* Find out and make clear why the people are gathered together and what they hope to accomplish.
2. *Narrowing the subject.* Don't try to talk about more than one thing at a time. (See unity, emphasis, and coherence on pages 16-22.)
3. *Getting the facts.* No fruitful discussion can proceed from ignorance.
4. *Arriving at something.* There may be a specific action to be taken—something to be done by the people present, a petition, or a report to authorities; there may be a vote, simply to indicate the general opinion or possibly to determine future action; or there may be nothing more than a summary by the chairman.

The rules for both private and public discussion are brevity, interest, significance, and clarity, with as much logic and emotion as the subject requires. Group discussion, after all, is a form of oral communication.

(Appendix D, pages 209-217, offers some suggestions for the procedure of conducting a meeting, whether private or public, according to the conventions established by parliamentary law.)

EXERCISES

(A)

Divide the class into groups of five or six students each—for a group discussion. The instructor will appoint one student in each group to be chairman. The instructor will also assign one of the following topics to each group:

1. The grading system.
2. Professionalism in college athletics.
3. Student government.
4. Goals of education.
5. Faculty-student relations.
6. The place of extra-curricular activities in campus life.
7. Military training for college students.
8. Careers for college women.

Then each group should meet privately and plan its discussion. Narrow the subject if you wish to. Use whatever sort of plan of discussion you want, simple or complex. If you wish, let each member of the group be responsible for some aspect of the subject. But no one is to make a speech!

Conduct a panel discussion in class (not a symposium or colloquy). Each group should discuss its subject for about fifteen minutes before asking the audience to participate for another ten or fifteen minutes.

The chairman's job is the hardest!

If class-time doesn't allow all the groups to conduct their discussions, each should do its preliminary work anyway. The instructor can either ask for volunteers or call on certain groups to perform—as many as you have time for.

(B)

Go through a Sunday issue of *The New York Times* (or some other large city paper) and find as many references to

group discussions as you can. There will certainly be articles about committees, congressional hearings, and public forums of one kind or another. Look, also, for group discussions in schools and colleges. Note particularly the purposes and goals of the discussions you read about.

Then, look through two or three of the readings listed at the conclusion of this chapter. Pay special attention to comments on the social, political, and psychological values and purposes of group discussion.

Finally, write a short paper on the subject "The value (or use) of group discussion in the modern world." Make specific reference to actual discussions which have been held.

(C)

1. Divide the class into groups and select chairmen, as in Exercise A, and conduct symposium-type discussions. Each member of a panel should prepare a three- to five-minute talk on whatever aspect of the subject he and the group select.

Be sure that you allow enough time for audience discussion.

Let each group choose its own subject, preferably something of general interest from national or international life.

2. If you can enlist the help of two faculty members from the social science departments, try a colloquy-type discussion. You'd better pick your subject after you locate your experts. Let the subject be determined by the experience and knowledge of the experts. Try something like labor problems, the United Nations, or even party politics.

Allow time for audience participation.

(D)

Baird, A. Craig, *Discussion: Principles and Types*. New York: McGraw-Hill Book Company, Inc., 1943. (Chap. VIII, "Participation in Discussion," has many true and tried suggestions for actual participation. This book also has a fine selected bibliography on discussion.)

Campbell, Clyde M., "The Role of the Chairman in Group Discussions," *Adult Education Bulletin*, June, 1945, Vol. IX, pages 135-140. (A good discussion of the characteristics of the chairman and of his task.)

- Fessenden, Seth A., *Speech and the Teacher*. New York: Longmans, Green & Company, 1946. (Chap. VII, "Group Discussion," includes a half dozen criteria for the selection of the subject and a useful outline of the chairman's duties.)
- Flesch, Rudolf, *The Art of Plain Talk*. New York: Harper & Brothers, 1946. (Chap. III, "Listen to Plain Talk," is an account of conversational talk. Good for group-discussers.)
- Sattler, William M., "Socratic Dialectic and Modern Group Discussion," *Quarterly Journal of Speech*, April, 1943, Vol. XXIX, pages 152-157. (An interesting review of the Socratic method and some valuable suggestions for modern group discussion.)

APPENDIX

- A. The Voice Mechanism
- B. Speaking into a Microphone
- C. Exercises for Speech Improvement
- D. Parliamentary Procedure
- E. Some Data for Use in Oral Reports
- F. Selections: Poetry, Prose, Talks
- G. Sample Criticism Sheets

A

THE VOICE MECHANISM

SPEECH EXPERTS AND PHONETICIANS THINK OF THE VOICE mechanism—the human machine that produces sound—as an instrument of four parts: the motor, the vibrator, the resonators, and the articulators. For our purposes, a mere glance at this vocal instrument will serve. After all, you can speak very well without knowing how the sound is produced. The only reason for considering the vocal mechanism at all in this book is to provide interested students with a few terms in the vocabulary of speech and to give them a general view of the machine that makes oral communication possible.

By looking at each of the four parts of the voice machine—however unscientifically—you will get a small picture of how they work and how speech sound is produced.

The *Motor* is the source of power. Sound, as you know, is the result of vibration; vibration is movement; movement requires some sort of power. The motor in an organ is actually a motor which produces a stream of air. The motor behind violin tones is the human arm which draws a bow across the strings. The motor in the human sound-producing machine, the voice, consists of the lungs, the abdominal muscles, the rib muscles, and the diaphragm. The lungs you know about; they're sponge-like balloons, in your chest, capable of holding air. The abdominal muscles are a complicated set of muscles that constitute the front wall of the abdomen. The rib muscles are another set, some of which are located between the ribs; all of them together enable you to raise and lower your ribs. The diaphragm, probably the

best known of all the speech-producing muscles, is a big, heavy, powerful sheet of muscle stretched across your body from front to back and from one side to the other at about the midriff. It's above the stomach and intestines and below the heart and lungs.

In the process of inhaling and exhaling, all these different sets of muscles pull or push air into or out of the lungs. It would be more accurate to say that, in inhalation, these muscles simply expand the lung cavity so that a partial vacuum is created in the chest. We've been told that nature abhors a vacuum. So air rushes into your lungs from outside to fill up that vacuum. That's inhaling. When you exhale, you merely work these muscles in reverse, so that the lung cavity is decreased in volume. This creates an internal air pressure which is greater than the air pressure outside. Consequently the air rushes out of the lungs. It may not seem to work this way, but it does.

This movement of air rushing out of the lungs, via the trachea (windpipe), produces the power necessary to vibrate the vocal bands. The motor mechanism is a kind of bellows.

The *Vibrator* is the source of sound. (To explain this further would require more time and words and a greater knowledge of physics than are now available.) In the stringed musical instruments, the vibrators are the strings; in the woodwinds, the reed. In the human voice machine, the vibrator is the vocal bands (or "chords" as they are often inaccurately called). They are a pair of little flat bands of ligament, about half an inch long (slightly longer in men than in women), located in the larynx, just behind the "Adam's Apple." By an intricate combination of muscles, these bands are moved together or apart and lengthened or shortened. They lie across the top of the trachea, and air passing in or out of the lungs must pass between the bands. It is air passing between them that causes them to vibrate and thus produce sound. The pitch of the tone they produce is determined by the length and tension of the bands—which are controlled by the various laryngeal muscles.

The sound produced is thin and flat. It has no quality, or timbre, and no shape. It is mere sound, not unlike the sound you would make if you stretched a rubber-band close to your lips and blew on it.

The *Resonators* give the sound fullness and body. They reinforce it, re-sound it, and give it what we call quality. Unresonated sound is faint and thin. Hold a violin string in your hands, pull it tight, and have someone draw a bow across it; you'll get a sound, but not much of one. Not only will it be faint and fuzzy, but it won't sound like a violin; it might as well be a 'cello or a bass viol.

All respectable sound-producing instruments have some sort of resonators. The piano has its case and sounding board; the violin has its hollow violin-shaped box; the trumpet has its metal tubing with the bell at the end. The human voice has several resonating chambers: the chest cavity, the throat, the oral and nasal cavities, and the sinuses. According to the size and shape of these chambers and the texture of their walls, one person's vocal quality differs from another's, or one person has a beautiful, full, *resonant* voice while another has a thin, dull, dead voice.

The reason we sometimes have difficulty identifying our friends' voices over the telephone is that the electric mechanism filters out many overtones—and quality is entirely a matter of overtones. With some of the overtones gone, two otherwise different voices sound alike. It is the size, shape, and texture of the resonating cavities that make one voice different from another, or the tone of a violin different from that of a 'cello, or a trombone's tone different from a French horn's. Resonators determine overtones; overtones determine quality.¹

¹ Though quality is one of the most interesting aspects of voice, it is one over which we have very little control—because we have so little control over our resonators (except the oral cavity). The average speaker varies his quality comparatively little. It is true that almost everyone can and does "talk through his nose" (nasal quality), or whisper (aspirate quality), or speak in a big, booming, chesty tone (pectoral quality), and so on. But, except for the whisper, variation in quality is unnecessary in normal communication. For the most part, variation in quality is useful only in rare cases of

The *Articulators* are the part of the vocal instrument that gives shape to sound and enables us to speak—to make distinguishable words, as opposed to mere sound. The motor, the vibrator, and the resonators can produce only sound. The addition of the articulators produces vowels and consonants. It is articulation that makes the difference between “dad” and “gag,” for example, or “lawyer,” “sawyer,” “hawker,” and “hawser.”

Our articulators are our lips, teeth, teeth-ridge, tongue, hard palate, soft palate, and uvula. We use all of these in different ways and in different combinations to produce shaped sounds—vowels and consonants.

For example, “T” is made with the tip of the tongue and the teeth-ridge. “F” is made with the lower lip and the upper teeth. The hard “G” sound is made by raising the middle of the tongue to the soft palate. And so on, for all twenty-eight consonant sounds in American-English speech.² The vowels, too, are given their characteristic sound by the articulators, particularly the tongue. The long “E” sound is made in the front of the mouth with the tongue high and forward. The “Ah” sound is produced in the back of the mouth with the tongue low and flat. Each of the other vowel sounds can be definitely located. There are fifteen pure vowel sounds and five regular diphthongs (with numerous variations) in our speech. The activity of the articulators is what makes these different sounds.

Phonetics is a fascinating subject which deals with the production of speech sounds. If we had the time, phonetics would be an interesting and useful study. But for our immediate needs, this brief survey must suffice. You’re not phoneticians now, by any means; but you do know some-

impersonation. Some speakers have a poor natural quality, and it can be improved; but that’s a job for a physician or speech-pathologist, not a communication teacher.

² Actually, about half of these sounds are distinguished from the other half by being “voiced” or “unvoiced,” not by any difference in articulation. “T” and “D” are made in the same way; the only difference is that the vocal bands do not vibrate for “T” while they do for “D.” So it is with “P” and “B,” “K” and hard “G,” “S” and “Z,” and so on.

thing about voice production. If you want to know more, look into some of the following suggested readings. All of them are good and well worth reading.

- Anderson, Virgil A., *Training the Speaking Voice*. New York: Oxford University Press, 1942. (Part I, "The Voice.")
- Crocker, Lionel and Louis M. Eich, *Oral Reading*. New York: Prentice-Hall, Inc., 1947. (Chap. V, "Voice and Speech.")
- Judson, Lyman Spicer and Thomas Andrew Weaver, *Voice Science*. New York: F. S. Crofts & Co., 1942. (The whole book, for the scientific approach.)
- Kantner, Claude E. and Robert West, *Phonetics*. New York: Harper & Brothers, 1941. (The whole book.)
- Kenyon, John Samuel, *American Pronunciation*. Ann Arbor: George Wahr, 1935. (The whole book; good introduction to phonetics.)
- Sarett, Lew and William Trufant Foster, *Basic Principles of Speech*. Boston: Houghton Mifflin Company, 1946. (Chap. X, "The Voice.")
- Thomas, Charles K., *An Introduction to the Phonetics of American English*. New York: The Ronald Press Company, 1948. (The whole book.)

B

SPEAKING INTO A MICROPHONE

SPEAKING INTO A MICROPHONE IS BECOMING A FAIRLY COMMON experience, what with public-address systems in most auditoriums, recording machines in many classrooms and even homes, and radio stations in most colleges. As far as the basic principles of communication are concerned, speaking into a microphone isn't essentially different from any other kind of speaking. But there are a few things you ought to know, things which may save trouble when you next use a PA system, record, or speak over the radio.

First, we'll look at some suggestions for using a microphone (under any circumstances); and then we'll consider some additional suggestions which apply specifically to radio broadcasting.

A *Microphone* is nothing more than a device to pick up your voice and send it through an amplifying unit, a recording machine, or a radio transmitter. It is then heard by listeners, wherever they may be. The microphone is simply an intermediate step between you and your listeners. So is a telephone. When you use a mike, always remember that you are talking to real, live people, not a cold and lifeless instrument; there is always an audience listening whether or not you can see it. Don't talk into the mike; talk to the listeners. You don't think about or talk to the telephone mouthpiece; you think about and talk to the party listening at the other end. Think of a microphone as you do of a telephone.

Here are a few suggestions which are more specific.

1. *Find out about the microphone before you use it.* Find out how sensitive it is, how far away you ought to stand, and where you ought to be in relation to it. Some mikes are much more sensitive than others. Some of them, too, are directional; they won't pick up your voice unless you're right in front of them. Others are non-directional; they'll pick you up from any angle, as long as the distance is right. Find out about these things.

2. *Don't worry about "mike-fright."* Like stage-fright, it's a bad thing to experience; but confidence in what you're doing and a little practice will see you through the ordeal. Perhaps the best suggestion is: forget the microphone and talk to the listeners.

3. *Remember that the microphone is greedy—it picks up everything.* It picks up the bad as well as the good. If you cough, or giggle, or rattle your manuscript, or make asides not intended for the listeners—the listeners will hear everything. Mikes have no discretion. Their job is to pick up sound, and they do it only too well. Your mispronunciations and bad enunciations will be picked up as accurately as your beautiful sounds. Don't be prissy when you're speaking into a microphone, but beware of too-vigorous "P" and "B" sounds and sizzling "S" sounds. The P's and B's will explode and the S's will sound like escaping steam. Ease into these dangerous sounds. Every sound you make, good and bad, will be gathered up by the greedy mike and given out again a hundred fold.

4. *Don't yell.* Let the microphone (and its electronic assistants) do the heavy work. If you're speaking over a public address system to an audience of 500 or 5000 people, or over a radio to an audience of 5,000,000—don't try to yell loudly enough to reach all these listeners. It can't be done. That's what the microphone is for. Use your everyday, ordinary conversational tone and let electricity do the rest.

5. *Don't explode.* Microphones are sensitive. They rebel at sudden blasts of sound. They complain audibly by rattling and sputtering and booming. Sometimes they quit

altogether and refuse to function. If you must use loud sounds, ease into them.

6. *Keep your pitch down.* People speaking into a microphone tend to let their pitch rise. They squeak. This is partly due to nervousness. Relax. Check up on pitch once in a while; when you hear it going up, pull it down.

7. *Stand still.* Don't wiggle; don't move in and out from the mike. You mustn't become too conscious of the instrument or stand stiff like a statue; but you must remember that the sensitivity of the microphone does not change with your movement (except in some radio broadcasts). Microphones pick up volume in inverse geometric ratio to the distance between the speaker and the instrument. That is, when you double the distance, you reduce the volume to one fourth of its original strength. If you must move away from the microphone, you must also increase your volume. It's safer to stand still.

8. *Keep your hands off the microphone.* Maybe Mr. Sinatra can hang on the mike and get away with it; but it's bad practice for beginners. Unless you're trying to produce the sound effect of pounding steam-pipes or a house falling down, keep your hands off the microphone and its stand.

There are lots of other little suggestions, but these are the principal ones. In using a microphone, as in doing anything else, you learn by doing.

Radio broadcasting is simply using a microphone in order to talk to hundreds of thousands of people, by radio. If you can use a PA system mike successfully, you can use a radio mike. In addition to the above suggestions regarding talking into a microphone, there are a few more general ones which apply to speaking into a microphone for the purpose of broadcasting.

1. *Consider the radio audience: its number, variety, and position.* In the first place, when you speak over the radio you speak to *many* people. There may be hundreds or there may be millions; but regardless of how many people are lis-

tening to you, you are talking to each one of them as individuals. As far as each individual is concerned, you are talking to him personally, or, at most, to the group gathered around the radio in his house, his shop, or his car. Many of the most experienced radio speakers say that they always talk to three or four people in somebody's living-room. That is, they keep that small group in mind and talk to it. Forget the millions; talk to two or three. In the second place, your actual audience is composed of all kinds of people: educated, uneducated, bright, stupid, interested, uninterested, people who know a lot about your subject, and people who know nothing about it. When you're broadcasting over the radio, try to talk to the average. This means that you must plan what you say, and say it in such a way that the average listener can understand you. And in the third place, your radio audience is widely scattered. Some of them may be in the next room, or, if you're on an international hook-up, some of them may be halfway around the world. In either case, try to think of your listeners as being real people in real places, but not in any particular place. Think of them as Americans, or just as people. Don't localize them, beyond visualizing them as sitting comfortably by a radio in somebody's living-room.

2. *Remember that you cannot rely on visible symbols.* Gestures and facial expressions do not carry over the radio. Use them, if you use them naturally. Smiles can be "heard." But don't rely on visual symbols for communication.

3. *Your voice has to do the whole job.* Therefore, it must be flexible and communicative. Use lots of variety within a limited range. Speak thoughtfully. Furthermore, the words and sentences which your voice conveys must be colorful and concrete. By your voice alone you have to make your listeners see, and hear, and feel your ideas.

4. *On the radio, silence is fatal.* Silence may be golden, but only in the sense that it is expensive. Radio time is valuable. Don't waste it saying nothing. Besides, your listeners will tune you out if they don't hear anything. This may

be a sad reflection on the excited tension of modern living, but it's a fact. Don't leave gaps which may embarrass either you or the sponsor paying for the time, or which may cost you your audience.

5. *Watch the clock.* Radio programs are timed to the split second. If you have been allowed twelve and a half minutes, speak twelve and a half minutes. If you talk longer, you may be cut off by the studio; if you talk less, somebody will have to fill in. Time your performance carefully and watch the time.

6. *Remember the libel laws and censorship.* This may seem like an unnecessary warning, but it ought to be mentioned. You can't call a man a crook or even a fool, on the radio. Neither can you use profanity or even your normal gentle swearing.

7. *It's wise to use a manuscript*—because of the above suggestions. If you write out what you're going to say, you can plan it carefully. You can see to it that your language is lively and concrete, that your ideas are well organized, that you don't leave bad gaps, that you don't run over the time limits, and that, in your enthusiasm, you don't say anything offensive. To play safe, have the studio manager or program director read over your script before the broadcast. *He* knows radio and the law.

8. *Finally, don't overlook the "on the air" sign or light*—either before or after the broadcast. Don't start to speak until you're told to. And don't say, "Well, thank Heaven *that's* over" until you're sure your listeners in Boston and Los Angeles won't hear you—until you're off the air.

The following readings will give you valuable advice about speaking on the radio. Read up on this subject if you're interested.

Borchers, Gladys L. and Claude M. Wise, *Modern Speech*. New York: Harcourt, Brace & Company, Inc., 1947. ("Radio," Chap. XVIII.)

Brigance, William Norwood, *Speech Communication*. New York: F. S. Crofts & Co., 1947. ("Broadcasting a Speech," Chap. IX.)

- Crocker, Lionel and Louis M. Eich, *Oral Reading*. New York: Prentice-Hall, Inc., 1947. ("Radio Reading," Chap. XI.)
- Dolman, John Jr., *A Handbook of Public Speaking*. New York: Harcourt, Brace & Company, Inc., 1945. (Chap. XIX, "Radio Speaking.")
- Townsend, Howard W., "Factors of Influence in Radio Speech," *Quarterly Journal of Speech*, April, 1944, Vol. XXX, pages 187-190. (Some *very* good advice.)
- Tresidder, Argus, *Reading to Others*. New York: Scott, Foresman & Company, 1940. (Chap. XI, "Before the Microphone.")

C

EXERCISES FOR SPEECH IMPROVEMENT

SPEECH DEFECTS ARE OF TWO GENERAL KINDS: PHYSICAL AND functional. Physical defects are those caused by some kind of physical malformation. In this course, we can't attempt to do anything about them. If you have a physical defect, see a physician. Functional defects, however, can usually be corrected by the individual if he's willing to work at it. They are caused by improper functioning of the speech organs, usually the articulators. There's nothing wrong with these organs; they simply aren't being used properly.

The speech defects discussed here *can* be overcome. The exercises which follow will help, but the important thing is *determination* on the part of the individual. Listen to others; listen to yourself; and make sounds properly. Speech improvement is not impossible to achieve; constant intelligent effort on your part will bring results.

There are many kinds of speech defects, but we'll consider only the simplest and most common ones:

1. Vocal stiffness
2. Breathiness
3. Nasality
4. Lisp
5. Harsh voice.

If you suffer from any of the other defects, such as stammering, chronic hoarseness, aphonia (loss of voice), denasaliza-

tion, or any of the *physical* defects, you'd better consult a doctor or, in some instances, a psychiatrist.

VOCAL STIFFNESS

Though not really a defect, vocal stiffness is a very common handicap. Most of us, whether or not we suffer from one of the more specific functional defects, need a little vocal limbering up. Our mouths are lazy; our speech muscles are stiff. We need to relax.

Here are some exercises designed to make your speech mechanism more flexible. These exercises are good for whatever ails you—vocally.

1. First, relax physically. Stand up with your arms loose at your sides, as relaxed as possible. Let your head fall forward, chin on chest. As soon as you feel completely relaxed, roll your head around—one side, back, the other side, and forward again, slowly. Do this a half dozen times in one direction and then roll your head in the other direction. A relaxed neck is the first step.

2. Then, still as flabby and relaxed as possible, raise your head to its normal position and let your mouth fall open. Sing *ah* on an easy, comfortable pitch. Yawn a few times and sing *ah* again. Hold the tone. Sing *ah* over and over again until you get a clear, resonant tone.

3. Then, trying to stay relaxed, sing each of these words fifteen or twenty times—holding each sound for several seconds, and always using a broad *ah* sound:

Ha—ha—ha—ha—ha—etc.

Ya—ya—ya—ya—etc.

Ma—ma—ma—ma—etc.

Pa—pa—pa—etc.

Do the same for *fa*, *ta*, *ra* (trying to trill it), *tha*, *la*, *sa*, *za*, *sta*, *ka*, *na*, and *nga*.

If you tighten up on any of the sounds, do the rolling-head trick a few times and then work on the troublesome sound.

4. Do the same thing, as in exercise 3, but this time *speak*—

ing the sound *ee*: he—he—etc.—ye—ye—etc.—me—me—etc.

5. Now, run rapidly through the sounds this way:

Ha—haw—hu (who)—hay—he.

Ya—yaw—yu (you)—yay—ye.

Ma—maw—mu—may—me.

Pa—paw—etc.

Do these exercises, at least the fifth group, whenever you feel vocally tight. They're sure to limber you up and relax you.

BREATHINESS

Breathiness is a fairly common defect which results from using too much breath when you speak. The air can be heard along with the speech sounds, as when you try to talk after violent exercise.

Here are some suggestions for overcoming breathiness.

1. Do some breathing exercises first, the usual inhaling and exhaling exercises. Try to make your breathing steady and regular.

2. Count from one to ten on one breath. Don't hurry. Keep it steady. Do this several times.

Take a deeper breath, and then count from one to fifteen. Steady, even, unhurried. Then try to go as far as twenty, then twenty-five—on one breath. Go as far as you can without strain, without pushing, and without hurrying. Don't overdo this. Work into it slowly. This exercise is useless unless you make each tone clear and resonant.

An old and effective trick is to hold a lighted candle about two inches from your lips when you count. If the flame flickers and sways, your flow of breath isn't steady and even. It's not easy to hold the candle flame steady when you say "four," "ten," "fifteen," and "twenty."

3. Calmly and steadily, on a single breath, read each of these series of sounds. Work for a clear, bell-like tone.

Ha—ha—ha—har—har—har—hard—hard.
 Ho—ho—ho—hol—hol—hol—hold—hold.
 He—he—he—heel—heel—heel—heeld—heeld.
 Hi (hit)—hi—hi—him—him—him—hymns—hymns.
 Ba—ba—ba—bar—bar—bar—barn—barn.
 Bo—bo—bo—bol—bol—bowls—bowls.
 Be—be—be—ben—ben—beans—beans.
 Bi (bit)—bi—bi—bil—bil—bilge—bilge.
 La—la—la—lal—lal—lalls—lalls.
 Lo—lo—lo—lon—lon—loaned—loaned.
 Le—le—le—lef—lef—leafs—leafs.
 Li (hit)—li—li—lit—lit—little—little.

Make up similar exercises for: ma, may, mew, me; ga, gaw, gay, gu; ra, ro, ray, ru; and sa, so, se, su. Always speak the series in one breath with a steady, clear tone.

If these exercises don't seem to clear up breathiness, go back and work on the Vocal Stiffness exercises (page 203), and then repeat these. The main thing is to *think* a clear, relaxed, easy tone.

NASALITY

One of the most frequent and annoying speech defects is nasality. Nasality is proper when you're sounding the consonants *M*, *N*, and *NG*. Too much of it is not good in other sounds. Nasality is caused by a lazy, inactive soft palate which drops down like a curtain and opens another passage, so that the sound comes out through the nose. This results in too much nasal resonance.

The problem is to *hear* the nasality and control the soft palate.

1. With your mouth open, say ha—ha—ha. Get a clear, broad *ah* sound. Now try to nasalize the *ah* sound. Talk through your nose, but with your mouth open. Repeat *ah* a few times, alternating between the clear and the nasal sounding. Can you hear the difference? Can you hear the nasality? If you hear no difference, then you are indeed suffering from nasality!

2. Get a mirror and look into your mouth, when you alter-

nate a clear and a nasal *ah*. You will be able to see the soft palate rise and fall. Try it several times. Can you see the curtain go up and down?

3. Say the following sentence several times:

"He saw her throw John's hat out of the car when it was moving." Now say it again, talking through your nose. Can you hear the difference? Speak this sentence over and over again, alternately speaking correctly and speaking through your nose, until you can hear the difference.

4. If you can hear the difference between clear sounds and nasal sounds, you're nine-tenths of the way to success. Now the only problem is to practice this alternating of clear and nasal sounds until you've strengthened the muscles that control the soft palate.

Run through the exercise 3, under "Breathiness," page 205, speaking each sound twice—first clearly and then through your nose.

Repeat this exercise every day. Whenever you speak, *listen* to yourself. When you hear nasality creeping in, do something about it.

The thing to do is to stop it. It's as easy as that.

If, after conscientiously working on these exercises for a few weeks, you don't make any progress, see a throat specialist. There may be something physically wrong.

LISPING

Lisping is a defect resulting from improper production and pronunciation of sibilant sounds: *sing*, *zone*, *should*, *pleasure*, *string*, *witch*. Like nasality, it can only be corrected when the student *hears* what he's doing. Furthermore, it can most readily be corrected by imitation.

So, when you do these exercises, get a friend to do them with you. Be sure you pick someone who does not lisp and who has no other speech defects.

1. Do the general limbering up exercises suggested on page 203. Better have your friend work with you.

2. Say the following groups of words, imitating your non-

lisping friend. Listen to him carefully, watch what he does, and *force* yourself to imitate him accurately.

some—thumb—tumble
sing—thing—tingle
song—thong—tong
sort—thwart—tort
shrill—thrill—trill
wisdom—with—wit
mess—method—met
bass—bath—bat
kiss—kith—kit
boss—both—boat
niece—neither—neat

Do these over and over again, and make yourself imitate your partner. You can do it. Can you hear the differences?

3. Here is a list of words which often bother lispsers. Again using your friend as a model, work on each of these words until you can sound it perfectly.

| | | | | |
|---------|---------|-----------|-----------|----------|
| sissy | fifths | lisps | escape | insist |
| snares | see | she | zebra | test |
| soldier | sweet | sit | shallow | zealous |
| crashed | peaches | sword | said | shed |
| zip | bush | gipsy | necessity | say |
| shale | wisdom | leisure | stool | gaze |
| state | sat | shall | scares | master |
| zest | scouts | some | sure | shove |
| scarce | check | solid | show | season |
| ocean | large | spirit | soil | should |
| juice | notches | distaste | special | soon |
| sniffle | society | bibs | scissors | snow |
| does | across | principal | decision | sevenths |
| stamps | speech | sixths | tests | sues |

4. Hiss like a snake. Really hiss. Make it a nasty, vicious hiss. Now buzz like a buzzer. Loud, strident.

5. Do you hear the difference between *s* and *th*—when your friend makes the sounds? Watch his mouth. Can you see the difference? Now make these sounds yourself. Can you feel the difference? From now on, it's up to you.

HARSH VOICE

Overcoming harshness is largely a matter of relaxing. Most harsh, strident voices are caused by physical or psychological tensions.

1. Relax. Do the exercises suggested on page 203, under "Vocal Stiffness." Instead of standing up, do them lying down. Relax.

2. Hum a low, soft, gentle, drowsy song.

3. Start the exercises at the top of page 205 in a soft voice, just above a whisper. Then speak a little louder. And a little louder. But as soon as your voice becomes harsh and strident again, stop and start all over with a soft tone.

The most important thing is to try to relax. When you speak, take it easy. This is easier said than done, certainly, but it can be done.

If exercises of this sort don't do the job, perhaps you should see a psychiatrist.

For more information or additional exercises, look up some of these readings. They are all sound and helpful.

Borchers, Gladys L. and Claude M. Wise, *Modern Speech*. New York: Harcourt, Brace & Company, Inc., 1947. (Chap. IV, "Voice: Sound Transmission and Resonance; Breathing.")

Crocker, Lionel, *Public Speaking for College Students*. Cincinnati: American Book Company, 1941. (Chap. IX, "The Use of the Voice.")

Davis, Edwin B., "American Nasality," *The English Journal*, Sept., 1944, Vol. XXXIII, page 387. (A brief letter, but helpful.)

Manser, Ruth B., *A Manual of Speech Correction*. New York: Prentice-Hall, Inc., 1935. (The whole book; some very good exercises.)

Tresidder, Argus, *Reading to Others*. New York: Scott, Foresman & Company, 1940. (Chap. III, "How the Voice Works.")

Van Riper, C., *Speech Correction: Principles and Method* (2nd Ed.). New York: Prentice-Hall, Inc., 1947. (Some good exercises.)

D

PARLIAMENTARY PROCEDURE

HERE IS A VERY BRIEF ACCOUNT OF THE MAJOR CHARACTERISTICS of an orderly meeting as it is usually conducted according to parliamentary procedure.

To expedite business, to prevent general confusion, and to assure reasonable justice to all concerned, most meetings which have any degree of formality are conducted in a fairly well-established and traditional manner. Of course, any organization can make its own rules of procedure; but the general rules used by the British Parliament and the United States Congress are usually followed, with whatever modifications the immediate conditions require.

There is usually a chairman (or president) who conducts the meeting and a secretary who records the actions of the meeting. Any other officers needed can be elected or appointed.

The traditional order of events in a meeting is something like this:

1. Calling the meeting to order.
2. Roll call.
3. Minutes of the last meeting (the secretary's record of what happened at the preceding meeting). This is read by the secretary, corrected if necessary, and approved by the chairman.
4. Report of committees.
5. Unfinished business (handling of any business left over from the preceding meeting).
6. New business.

7. If necessary, a decision as to when the next meeting will be held.

8. Adjournment.

This plan may be varied, of course. There may be no need for a roll call; the reading of minutes can be waived; there may be no unfinished business; or there may be no new business. But in general this plan is followed. The by-laws of the organization may indicate a specific order of business. If there is to be a social party or entertainment, it is customary to hold the business meeting first and to adjourn it before the festivities.

During the consideration of old or new business, there must obviously be order and justice. To achieve this, a very complicated set of rules has been established—known as parliamentary law. The classic book of rules is Henry M. Robert's *Rules of Order*. Except for the rules regarding specific motions and questions, such as those described on the following pages, there are a few general rules of considerable importance.

1. Only one person should speak at a time.
2. Speakers must always address the chair, be recognized by the chairman, and request permission to speak.
3. Whatever set of rules is accepted, Robert's or any others, they must be carefully observed.
4. The authority of the chairman, fixed by rule, must be respected.
5. Business is proposed in the form of a *motion*, and once a motion has been made it must be acted upon in some legal manner. It can be withdrawn, postponed, tabled, or voted upon.
6. The rights and privileges of members and of the group as a whole must always be acknowledged and protected.
7. It must always be remembered that an assembly meets to do business, not to inhibit business by the application of parliamentary law: parliamentary law is not a game; it's a device to expedite business in an orderly and just manner.

A glance at Robert's *Rules of Order* or any other complete book of parliamentary law will reveal a very complicated system. Important deliberative bodies such as governmental assemblies and boards of directors must have laws which cover every possible contingency. But most meetings of clubs, societies, and even business organizations can do with fewer rules.

Below are fifteen motions and procedures which are most frequently used in the average business meeting. They are explained in the following list and the major actions which can be taken on them are indicated in the chart on pages 216-217.

Obviously, both the list and the chart are sketchy. If you want to go into the matter of parliamentary procedure in more detail, look at *Rules of Order* or one of the other books suggested at the end of this section.

MAJOR MOTIONS AND PROCEDURES

(To find out the actions which accompany these, see chart, pages 216-217.)

1. *The main question before the house.* This is the motion on the major subject being considered. It becomes the thing which is talked about, debated, and either put to a vote or disposed of in some other manner.

2. *To withdraw a motion.* The mover of any motion may withdraw it before the chairman has put it to the assembly simply by asking that it be withdrawn. The chairman then makes a decision. After the chairman has put the motion to the assembly, a motion to withdraw must be made and voted upon.

Example—The mover says, "I move [such-and-such a motion] be withdrawn." If the motion is withdrawn, it is as if it had never been made.

3. *To lay on the table.* This motion is a request to set the main motion (or a question of privilege) aside for later consideration. It is one way to dispose temporarily of a matter

without bringing it to a vote or dropping it out altogether—in order to attend to more pressing matters.

Example—“I move that the question be laid on the table.”

4. *To postpone to a definite time.* The purpose of this motion is to delay action on the matter pending and to force its reconsideration at a specified time—during the present or next meeting of the assembly.

Example—“I move that the question be postponed until [a specified time, in terms of day, hour, or sequence of events].”

5. *To postpone indefinitely.* The purpose of this motion is just what the phrase implies: to put aside the question being discussed for an indefinite time. The intention of the mover of this motion is usually to reject the matter under consideration without risking a direct vote on it. It frequently amounts to throwing the question out altogether, although it can always be brought up again. This motion differs from postponing a motion to a definite time in that here no time is set and the motion may be forgotten; it differs from laying a motion on the table in that, theoretically, a tabled motion is in plain sight and will eventually be considered.

Example—“I move the question be postponed indefinitely.”

6. *To commit, refer, or recommit.* This motion is used when it is desirable to send (or send back) a question to a special body for special consideration or investigation, such as a finance committee or special committee appointed for the purpose of investigating the particular question.

Example—“I move that the question be referred to [such-and-such a group or committee, with or without authority to act or to make a report].”

7. *To amend.* There are many possible purposes and forms of a motion to amend a motion, but in general it is simply a motion to add to, subtract from, or in some other way to change the wording of a question being considered. A motion to amend must be very specific in terms of the motion being amended.

Example—"to change the third word, 'five,' to 'seven' " or "to add the phrase 'in case of disagreement' to the phrase 'with power to appoint.' "

"I move to amend the motion as follows: [the specific change desired]."

8. *To call for previous question.* This motion stops further discussion of the pending matter and temporarily prevents any other disposal of it by bringing it to a direct vote.

Example—"I move the previous question." Or, frequently, "Question." Note in the chart that this new motion has to be seconded and has to be voted upon and passed with a two-thirds majority *before the pending motion to which it is applied is put to a vote!*

9. *To reconsider.* After a motion has been voted upon (with exceptions noted in chart) a member of the assembly may move to reconsider the vote. If this motion carries, then the original matter is up for discussion again and it has to be voted on again. There are many tricky aspects of a motion to reconsider, but in essence it works out as described.

Example—"I move to reconsider the vote on [such-and-such a question]."

10. *To call to a point of order.* Whenever anything is said or done during a meeting which any member thinks is unparliamentary, contrary to the purpose of the meeting, off the subject, or in any reasonable way out of order, he may object by saying, "Mr. Chairman, I rise to a point of order." The chairman then requests him to state his point. After the member explains his objection, the chairman renders a decision—which is subject to appeal.

11. *To raise a question of privilege.* Whenever any member thinks his privileges as a member, or the privileges of the group, are interfered with, he may protest by raising a question of privilege. This motion is used when the comfort of members is in doubt or when the presence of visitors or reporters is objectionable, or when anything occurs which seems to interfere with the rights and privileges of the members. ("I

rise to a question of privilege.”) The chair then requests the member to state his question and renders a decision—subject to appeal.

12. *To appeal from chair's decision.* When the chairman makes a decision having definite bearing on the matter being considered, a member may object to that decision by saying, “Mr. Chairman, I appeal from the decision of the chair.” If the appeal is seconded, the chairman then explains the reasons for his decision and calls for a vote as to whether or not the decision of the chair shall stand. If it stands, business goes on. If it is rejected, the chairman reverses or modifies his decision. A tie vote constitutes a sustaining of the chair's decision.

13. *To suspend a rule.* If an assembly wants to take some action which is contrary to its own rules but not contrary to its constitution, its by-laws, or accepted parliamentary law, it can suspend its rules. If there were a rule prohibiting non-members from attending a meeting, they might be admitted for a specific reason by suspending that rule.

Example—“I move to suspend [such-and-such a rule] for [such-and-such a purpose].”

14. *To fix time for adjournment.* This motion often seems confusing, because it does not refer to the time at which to adjourn but rather the time *to* which to adjourn. When an assembly fixes a time for adjournment, by this motion, it establishes the time of its next meeting and officially the present meeting includes the next meeting—even though the next meeting may be some hours or days later. (The time fixed, however, must be before the next regularly scheduled meeting of the group.) The effect is that the following meeting of the group, at a time set by this motion, is a continuation of the present meeting.

Example—“I move that when we adjourn we adjourn to [such-and-such a time].” Then, if this motion carries, when the present meeting does adjourn it adjourns to the time indicated.

15. *To adjourn.* This is the motion which ends the meet-

ing: "I move we adjourn." Once it is passed, the meeting is over and additional business is not official. If no time is established for the next meeting, either by motion to adjourn to a specified time or by laws of the assembly, adjournment terminates the assembly.

Auer, J. Jeffery, *Essentials of Parliamentary Procedure*. New York: F. S. Crofts & Co., 1942.

Chafee, Edith Theall, *Parliamentary Law*. New York: The Thomas Y. Crowell Company, 1930.

Cushing, L. S., *Manual for Parliamentary Practice*. Philadelphia: John C. Winston Company, 1928.

Reeves, J. Walter, *Parliamentary Procedure*. Boston: D. C. Heath & Company, 1931.

Robert, Henry M., *Rules of Order* (Revised ed.). New York: Scott, Foresman & Company, 1943.

PARLIAMENTARY LAW

| Motions and Questions (See descriptive list on pages 211-215.) | Is the motion debat- able? | Is the motion amend- able? | Is a second required? | May the motion be recon- sidered? | May the speaker be inter- rupted? |
|--|-------------------------------------|-------------------------------------|-----------------------------|--|--|
| 1. The main question be- fore the house | Yes | Yes | Yes | Yes | No |
| 2. To withdraw a motion | No | No | No | Yes | No |
| 3. To lay on the table | No | No | Yes | No | No |
| 4. To postpone to a defi- nite time | Yes | Yes | Yes | Yes | No |
| 5. To postpone indefi- nitely | Yes | No | Yes | Yes | No |
| 6. To commit, refer, or recommit | Yes | Yes | Yes | Yes | No |
| 7. To amend | Yes | Yes | Yes | Yes | No |
| 8. To call for previous question | No | No | Yes | No | No |
| 9. To reconsider | Yes | No | Yes | No | No |
| 10. To call to a point of order | No | No | No | No | Yes |
| 11. To raise a question of privilege | No | No | No | No | Yes |
| 12. To appeal from chair's decision | Limited | No | Yes | Yes | Yes |
| 13. To suspend a rule | No | No | Yes | No | No |
| 14. To fix time for ad- journment | No | Yes | Yes | Yes | No |
| 15. To adjourn | No | No | Yes | No | No |

The accompanying chart indicates the actions which can accompany or follow a motion. From the left-hand column, select the motion in which you're interested. Select the question you want answered from the list across the top of the page. The answer is easily found.

PARLIAMENTARY LAW

| What vote is required? | Does the mover need to get the floor? | Can the motion be postponed? | Can the motion be tabled? | Can the motion be referred to a committee? | Is main question amendable while this motion is pending? |
|------------------------|---------------------------------------|------------------------------|---------------------------|--|--|
| Majority | Yes | Yes | Yes | Yes | — |
| Majority | Yes | No | Yes | No | No |
| Majority | Yes | No | No | No | No |
| Majority | Yes | No | Yes | No | No |
| Majority | Yes | Yes | Yes | No | Yes |
| Majority | Yes | No | Yes | Yes | No |
| Majority | Yes | Yes | Yes | Yes | No |
| $\frac{2}{3}$ | No | No | Yes | No | No |
| Majority | No | No | Yes | No | No |
| Chairman's decision | No | No | No | No | No |
| Chairman's decision | No | No | No | No | No |
| Majority | No | No | No | No | No |
| $\frac{2}{3}$ | Yes | No | No | No | No |
| Majority | Yes | No | No | No | No |
| Majority | Yes | No | No | No | No |

Example—A motion to suspend a rule (Number 13) cannot be debated or amended; it must be seconded; the vote on it cannot be reconsidered; the speaker who makes the motion cannot be interrupted; a two-thirds majority is required to pass the motion; the member who introduces the motion must get the floor before he can make the motion; the motion cannot be postponed or tabled or referred to a committee; nor can the main question be amended while this motion is pending.

E

SOME DATA FOR USE IN ORAL REPORTS

COAL PRODUCTION OF THE WORLD, 1939-1945 (Millions of short tons, all grades)

| | 1939 | 1940 | 1941 | 1942 | 1943 | 1944 | 1945 |
|--------------------------|--------|--------|--------|--------|--------|--------|--------|
| Canada | 15.69 | 17.57 | 18.23 | 18.86 | 17.86 | 17.03 | 16.69 |
| United States | 446.34 | 512.25 | 570.51 | 643.02 | 650.82 | 683.27 | 630.93 |
| Belgium | 32.90 | 28.23 | 28.50 | 27.43 | 26.12 | 14.89 | 17.33 |
| France | 55.39 | 45.18 | 48.34 | 48.37 | 46.77 | 31.00 | 38.66 |
| Netherlands | 14.40 | 13.60 | 14.30 | 14.00 | 13.90 | 9.20 | 5.60 |
| United Kingdom | 259.10 | 251.21 | 231.11 | 228.07 | 217.83 | 207.73 | 192.56 |
| U.S.S.R. | 150.00 | 181.44 | 175.00 | 100.00 | 145.00 | 130.00 | 160.00 |
| China | 5.03 | 6.31 | 6.61 | 6.23 | 6.61 | 6.02 | — |
| India | 31.10 | 28.66 | 33.00 | 32.97 | 28.66 | 26.70 | 29.40 |

(Figures for Czechoslovakia, Germany, Poland, South Africa, and Australia are not complete.)

(*Britannica Book of the Year, 1947.* Page 217.)

Note. Data used in these seventeen tables either were prepared to accompany special articles in the *Britannica Book of the Year*, or obtained by the latter from government publications. The tables are reprinted here by permission of the Encyclopaedia Britannica, Inc., Chicago.

RISE IN HOURLY EARNING RATE IN UNITED STATES, 1941-1945

| Industry | Hourly earnings in August | | | | |
|---------------------------------|---------------------------|---------|---------|---------|---------|
| | 1941 | 1942 | 1943 | 1944 | 1945 |
| Manufactures in general | \$.745 | \$.864 | \$.965 | \$1.016 | \$1.025 |
| Durable goods manufactures . . | .830 | .966 | 1.060 | 1.111 | 1.114 |
| Non-durable goods | .658 | .738 | .811 | .865 | .908 |
| Iron and steel | .871 | .967 | 1.037 | 1.076 | 1.109 |
| Machinery | .844 | .976 | 1.063 | 1.120 | 1.136 |
| Lumber and products | .588 | .677 | .744 | .803 | .816 |
| Food and kindred products . . | .658 | .732 | .805 | .844 | .882 |
| Tobacco products | .520 | .587 | .658 | .715 | .761 |
| Rubber products | .861 | .936 | 1.015 | 1.102 | 1.119 |
| Anthracite mining | .989 | .992 | 1.073 | 1.179 | 1.331 |
| Bituminous mining | 1.033 | 1.061 | 1.147 | 1.189 | 1.248 |
| Wholesale trade | .798 | .861 | .944 | .939 | 1.013 |
| Building | 1.001 | 1.174 | 1.246 | 1.323 | 1.383 |

(*Britannica Book of the Year, 1947.* Page 817.)

**NATIONAL PER-CAPITA INCOME,
UNITED STATES, 1920-1945**
(In current and average 1935-1939 dollars.)

| Year | Amount | Year | Amount | Year | Amount |
|-----------|--------|-----------|--------|-----------|--------|
| 1920..... | \$414 | 1929..... | \$566 | 1938..... | \$494 |
| 1921..... | 377 | 1930..... | 471 | 1939..... | 549 |
| 1922..... | 451 | 1931..... | 411 | 1940..... | 591 |
| 1923..... | 508 | 1932..... | 334 | 1941..... | 696 |
| 1924..... | 499 | 1933..... | 364 | 1942..... | 796 |
| 1925..... | 518 | 1934..... | 400 | 1943..... | 906 |
| 1926..... | 521 | 1935..... | 440 | 1944..... | 927 |
| 1927..... | 524 | 1936..... | 509 | 1945..... | 899 |
| 1928..... | 541 | 1937..... | 536 | | |

(*Britannica Book of the Year, 1947.* Page 399.)

**PRODUCTION OF PRINCIPAL U. S. CROPS,
1941-1946**
(In thousands)

| Year | Corn (bu.) | Oats (bu.) | Wheat (bu.) | Cotton (bales) | Tobacco (lbs.) | Potatoes (bu.) |
|---------|---------------|---------------|----------------|-------------------|-------------------|-------------------|
| 1941... | 2,672,541 | 1,176,107 | 945,937 | 10,744 | 1,261,364 | 357,783 |
| 1942... | 3,175,154 | 1,358,730 | 981,327 | 12,824 | 1,412,437 | 371,150 |
| 1943... | 3,034,354 | 1,137,504 | 841,023 | 11,427 | 1,402,988 | 464,999 |
| 1944... | 3,203,310 | 1,154,666 | 1,072,177 | 12,230 | 1,956,022 | 383,134 |
| 1945... | 2,880,933 | 1,535,676 | 1,108,224 | 9,015 | 1,993,837 | 418,020 |
| 1946... | 3,287,927 | 1,509,867 | 1,155,715 | 8,482 | 2,235,328 | 474,609 |

(*Britannica Book of the Year, 1947.* Page 26.)

**SELECTED REVENUE STATISTICS FOR U. S.
DOMESTIC SCHEDULED AIR CARRIERS**
(Nine months ending September 30)

| | 1945 | 1946 |
|----------------------------|---------------|---------------|
| Operating Revenue: | | |
| Passenger..... | \$121,607,097 | \$205,608,737 |
| Mail..... | 25,961,087 | 14,156,884 |
| Express and Freight..... | 8,575,623 | 8,182,318 |
| All other..... | 2,777,854 | 3,845,213 |
| Total..... | \$158,921,661 | \$231,793,152 |
| Operating Expenses..... | 125,543,621 | 227,607,126 |
| Net Operating Revenue..... | 33,378,040 | 4,186,026 |

(*Britannica Book of the Year, 1947.* Page 98.)

WORLD PRODUCTION OF IRON ORE, 1939-1945

(In millions of short tons)

| | 1939 | 1940 | 1941 | 1942 | 1943 | 1944 | 1945 |
|--------------------|-------|-------|--------|--------|--------|--------|-------|
| United States..... | 57.94 | 82.54 | 103.50 | 118.19 | 113.39 | 105.41 | 98.88 |
| Newfoundland..... | 1.85 | 1.69 | 1.08 | 1.34 | .61 | .52 | 1.10 |
| Chile..... | 1.80 | 1.93 | 1.88 | .45 | .33 | .74 | 1.04 |
| France..... | — | 14.03 | 11.65 | 14.07 | 18.61 | 10.21 | 8.62 |
| Great Britain..... | 16.23 | 20.03 | 21.08 | 21.58 | 20.57 | 16.69 | 15.40 |
| Spain..... | 2.82 | 2.22 | 1.90 | 1.77 | 1.75 | 1.66 | 1.27 |
| Sweden..... | 15.20 | 12.45 | 11.60 | 10.72 | 11.93 | 8.00 | — |
| Morocco (Span.)... | 1.14 | .68 | .61 | .60 | .60 | .76 | .83 |

(Figures for Czechoslovakia, Germany, Italy, Luxembourg, U.S.S.R., India, Malaya, Philippines, Algeria, and Australia are not complete.)
(Britannica Book of the Year, 1947. Page 423.)

NAVIES OF THE WORLD, 1946 (Surface craft)

| | Battle-ships and battle cruisers | Fleet aircraft carriers | Escort aircraft carriers | Cruisers | Destroyers and large torpedo boats |
|------------------|----------------------------------|-------------------------|--------------------------|----------|------------------------------------|
| U.S.A..... | 19 | 27 | 79 | 72 | 364 |
| British Empire.. | 14 | 12 | 2 | 50 | 182 |
| France..... | 3 | 1 | 1 | 9 | 28 |
| U.S.S.R..... | 3 | — | — | 8 | 50 |
| Italy..... | 2 | — | — | 4 | 20 |
| Spain..... | — | — | — | 6 | 16 |
| Sweden..... | — | — | — | 2 | 27 |
| Netherlands.... | — | — | 1 | 2 | 6 |
| Greece..... | — | — | — | — | 7 |
| Turkey..... | 1 | — | — | 2 | 8 |
| Norway..... | — | — | — | — | 12 |
| Denmark..... | — | — | — | — | 3 |
| Portugal..... | — | — | — | — | 5 |
| Poland..... | — | — | — | — | 2 |
| Rumania..... | — | — | — | — | 2 |
| Argentina..... | 2 | — | — | 3 | 11 |
| Brazil..... | 2 | — | — | 1 | 12 |
| Chile..... | 1 | — | — | 1 | 6 |
| Peru..... | — | — | — | 2 | 2 |
| Colombia..... | — | — | — | — | 2 |
| Siam..... | — | — | — | — | 1 |

(Britannica Book of the Year, 1947. Page 534.)

NATIONAL DEBT OF THE UNITED STATES, 1913-1946

(In millions of dollars, as of June 30)

| Year | Amount | Year | Amount | Year | Amount |
|-----------|----------|-----------|-----------|-----------|-----------|
| 1913..... | \$ 1,193 | 1925..... | \$ 20,516 | 1937..... | \$ 36,427 |
| 1914..... | 1,188 | 1926..... | 19,643 | 1938..... | 37,167 |
| 1915..... | 1,191 | 1927..... | 18,510 | 1939..... | 40,445 |
| 1916..... | 1,225 | 1928..... | 17,604 | 1940..... | 42,971 |
| 1917..... | 2,976 | 1929..... | 16,931 | 1941..... | 48,961 |
| 1918..... | 12,244 | 1930..... | 16,185 | 1942..... | 72,422 |
| 1919..... | 25,482 | 1931..... | 16,801 | 1943..... | 136,696 |
| 1920..... | 24,298 | 1932..... | 19,487 | 1944..... | 201,003 |
| 1921..... | 23,976 | 1933..... | 22,539 | 1945..... | 258,682 |
| 1922..... | 22,964 | 1934..... | 27,053 | 1946..... | 269,422 |
| 1923..... | 22,350 | 1935..... | 28,701 | | |
| 1924..... | 21,251 | 1936..... | 33,545 | | |

(*Britannica Book of the Year, 1947.* Page 256.)

WORLD PRODUCTION OF GOLD, 1941-1945 (In thousands of fine ounces)

| | 1941 | 1942 | 1943 | 1944 | 1945 |
|-----------------------|--------|--------|--------|--------|--------|
| United States..... | 4,832 | 3,583 | 1,381 | 1,022 | 929 |
| Canada..... | 5,345 | 4,841 | 3,651 | 2,923 | 2,662 |
| Mexico..... | 800 | 801 | 632 | 509 | 449 |
| South America..... | 1,747 | 1,604 | 1,442 | 1,354 | 1,246 |
| India..... | 286 | 260 | 252 | 228 | 170 |
| Belgian Congo..... | 561 | 500 | 453 | 400 | 381 |
| Gold Coast..... | 885 | 784 | 565 | 534 | 475 |
| Southern Rhodesia.... | 790 | 760 | 657 | 593 | 568 |
| South Africa..... | 14,407 | 14,121 | 12,800 | 12,277 | 12,214 |
| Australia..... | 1,497 | 1,154 | 751 | 658 | 635 |
| Total (est.)..... | 40,291 | 35,514 | 29,429 | 27,070 | 23,930 |

(*Britannica Book of the Year, 1947.* Page 363.)

WORLD PRODUCTION OF SILVER, 1941-1945 (Millions of fine ounces)

| | 1941 | 1942 | 1943 | 1944 | 1945 |
|--------------------|-------|-------|-------|-------|-------|
| United States..... | 71.08 | 55.86 | 40.87 | 35.65 | 29.33 |
| Canada..... | 21.75 | 20.70 | 17.35 | 13.63 | 12.87 |
| Newfoundland..... | 1.66 | 1.11 | 1.26 | 1.16 | 1.08 |
| Mexico..... | 78.36 | 84.86 | 76.63 | 65.46 | 61.10 |
| Honduras..... | 3.63 | 3.48 | 3.16 | 3.12 | 3.00 |
| Bolivia..... | 7.35 | 8.12 | 7.30 | 6.80 | 6.68 |
| Chile..... | 1.24 | 1.32 | 1.09 | 1.09 | — |
| Peru..... | 15.12 | 16.04 | 14.66 | 15.83 | 16.08 |
| Belgian Congo..... | 3.47 | 3.96 | 3.11 | 2.61 | 2.50 |
| South Africa..... | 1.48 | 1.48 | 1.33 | 1.21 | — |
| Australia..... | 15.41 | 14.24 | 10.33 | 9.37 | 9.40 |

(*Britannica Book of the Year, 1947.* Page 694.)

NUMBER OF STRIKES, WORKERS INVOLVED, AND MAN-DAYS LOST, U. S., 1941-1945

| | Number of strikes | Number of workers involved | Man-days idle during year |
|-----------|----------------------|-------------------------------|------------------------------|
| 1941..... | 4,288 | 2,362,620 | 23,047,556 |
| 1942..... | 2,968 | 839,961 | 4,182,557 |
| 1943..... | 3,752 | 1,981,279 | 13,500,529 |
| 1944..... | 4,956 | 2,115,637 | 8,721,079 |
| 1945..... | 4,616 | 3,425,000 | 24,360,000 |

(*Britannica Book of the Year, 1947.* Page 726.)

AMERICAN LEAGUE ATTENDANCE FIGURES, 1945-1946

| | 1946 | 1945 |
|-------------------|-----------|-----------|
| New York..... | 2,262,512 | 881,845 |
| Detroit..... | 1,722,590 | 1,280,341 |
| Boston..... | 1,416,944 | 603,794 |
| Cleveland..... | 1,057,289 | 558,182 |
| Washington..... | 1,027,216 | 652,660 |
| Chicago..... | 983,403 | 657,981 |
| Philadelphia..... | 621,793 | 462,631 |
| St. Louis..... | 526,435 | 482,986 |
| Total..... | 9,621,182 | 5,580,420 |

(*Britannica Book of the Year, 1947.* Page 114.)

AMERICAN LEAGUE FINAL STANDINGS, 1946

| | Boston | Detroit | New York | Washington | Chicago | Cleveland | St. Louis | Philadelphia | Won | Lost | % |
|-----------------|--------|---------|----------|------------|---------|-----------|-----------|--------------|-----|------|------|
| Boston..... | — | 15 | 14 | 16 | 13 | 15 | 14 | 17 | 104 | 50 | .675 |
| Detroit..... | 7 | — | 13 | 12 | 12 | 17 | 14 | 17 | 92 | 62 | .597 |
| New York..... | 8 | 9 | — | 14 | 14 | 12 | 14 | 16 | 87 | 67 | .565 |
| Washington.... | 6 | 10 | 8 | — | 12 | 15 | 9 | 16 | 76 | 78 | .494 |
| Chicago..... | 9 | 10 | 8 | 10 | — | 13 | 12 | 12 | 74 | 80 | .481 |
| Cleveland..... | 7 | 5 | 10 | 7 | 9 | — | 15 | 15 | 68 | 86 | .442 |
| St. Louis..... | 8 | 8 | 8 | 13 | 10 | 7 | — | 12 | 66 | 88 | .429 |
| Philadelphia... | 5 | 5 | 6 | 6 | 10 | 7 | 10 | — | 49 | 105 | .318 |

(*Britannica Book of the Year, 1947.* Page 116.)

**WORLD WHEAT PRODUCTION,
ESTIMATES FOR 1945-1946**
(In million bushels)

| | 1946 | 1945 |
|----------------------------|-------|-------|
| United States..... | 1,155 | 1,108 |
| Canada..... | 440 | 305 |
| Mexico..... | 13 | 13 |
| Europe..... | 1,288 | 949 |
| Great Britain..... | 72 | 81 |
| North Africa..... | 115 | 77 |
| Union of South Africa..... | 20 | 10 |
| Asia..... | 1,500 | 1,430 |
| Argentina..... | 200 | 143 |
| Australia..... | 160 | 144 |

(Figures from U.S.S.R. and China not included.)
(*Britannica Book of the Year, 1947.* Page 831.)

RAINFALL IN UNITED STATES CITIES, 1946
(In inches)

| Month | Chicago | Denver | Los Angeles | Mobile | New York | Phoenix | Washington, D. C. |
|-------------|---------|--------|-------------|--------|----------|---------|-------------------|
| January.... | 1.9 | 0.5 | 0.1 | 5.8 | 1.8 | 1.2 | 1.5 |
| February... | 0.9 | 0.2 | 1.5 | 4.6 | 1.7 | 0.1 | 2.8 |
| March..... | 3.6 | 0.3 | 3.7 | 15.0 | 3.3 | 0.1 | 1.8 |
| April..... | 1.3 | 1.3 | 0.4 | 1.1 | 1.3 | 0.4 | 1.9 |
| May..... | 3.5 | 1.7 | 0.1 | 8.6 | 5.9 | 0.0 | 6.7 |
| June..... | 5.2 | 0.9 | T | 7.4 | 4.9 | 0.0 | 2.4 |
| July..... | 2.5 | 2.2 | T | 12.5 | 4.5 | 2.6 | 3.8 |
| August.... | 1.9 | 1.2 | 0.0 | 5.4 | 3.5 | 2.0 | 4.2 |
| September.. | 2.0 | 0.9 | 0.1 | 8.4 | 2.4 | 2.9 | 4.0 |
| October.... | 2.8 | 0.8 | 0.9 | 0.1 | 0.8 | 0.1 | 2.5 |
| November.. | 3.1 | 3.2 | 6.0 | 3.3 | 1.3 | 0.6 | 1.1 |
| December.. | 2.4 | 0.1 | 3.5 | 3.6 | 2.5 | 0.5 | 2.1 |
| Year..... | 31.4 | 13.3 | 16.2 | 75.6 | 33.9 | 9.9 | 34.7 |

Note: "T" denotes less than 0.01 inches of rainfall.

(*Britannica Book of the Year, 1947.* Page 494.)

ADVERTISING EXPENDITURES IN UNITED STATES, 1945-1946

(In millions of dollars)

| | 1946 | 1945 |
|--------------------------------|---------|---------|
| Newspapers..... | \$964 | \$660 |
| Radio..... | 489 | 400 |
| Magazines..... | 430 | 330 |
| Direct Mail..... | 279 | 270 |
| Trade and business papers..... | 178 | 107 |
| Outdoor..... | 86 | 90 |
| Farm papers..... | 36 | 29 |
| Miscellaneous..... | 520 | 500 |
| Total..... | \$2,982 | \$2,386 |

(*Britannica Book of the Year, 1947. Page 20.*)

PAPER PRODUCTION IN UNITED STATES, 1940 and 1945

(In short tons)

| | 1940 | 1945 |
|------------------|------------|------------|
| Newsprint..... | 1,056,304 | 725,475 |
| Book papers..... | 1,666,488 | 1,492,566 |
| Paperboard..... | 6,449,548 | 8,913,736 |
| Wrapping..... | 2,500,818 | 2,403,182 |
| Writing..... | 599,452 | 963,858 |
| Cover..... | 26,944 | 45,385 |
| Tissue..... | 761,712 | 980,788 |
| Groundwood..... | 550,453 | 636,026 |
| Building..... | 682,460 | 883,259 |
| All Other..... | 189,530 | 326,690 |
| Total..... | 14,483,709 | 17,370,965 |

(*Britannica Book of the Year, 1947. Page 580.*)

F

SELECTIONS

POETRY

PROSE

TALKS

A POISON TREE

William Blake

I was angry with my friend:
I told my wrath, my wrath did end.
I was angry with my foe:
I told it not, my wrath did grow.
And I watered it in fears
Night and morning with my tears,
And I sunned it with smiles
And with soft deceitful wiles.
And it grew both day and night,
Till it bore an apple bright,
And my foe beheld it shine,
And he knew that it was mine—
And into my garden stole
When the night had veiled the pole;
In the morning, glad, I see
My foe outstretched beneath the tree.

PAUL REVERE'S RIDE ¹

Reed Whittemore

Is it one if by land, two if by sea?
Or two if by land? Or what?
What farms, what villages are those to be
Roused from their midnight rut?
Worry, worry, worry. There! A light?
Of course not. But for an empty head
I'd quit this profitless, cold post to plot
The Revolution home in bed.
Yet if the British do the Tower hunts me down.
Then I mount swiftly; then I fiercely ride,
Bearing fresh news of the infamous Crown
To agitate the countryside.
But if the British do,
I wonder, is it one by land or two?

¹From *Heroes and Heroines* by Reed Whittemore, by permission of the publishers, Reynal & Hitchcock, Inc., N. Y.

I HEAR AMERICA SINGING

Walt Whitman

I hear America singing, the varied carols I hear,
Those of mechanics, each one singing his as it should be blithe
and strong,
The carpenter singing his as he measures his plank or beam,
The mason singing his as he makes ready for work, or leaves off
work,
The boatman singing what belongs to him in his boat, the deck-
hand singing on the steamboat deck,
The shoemaker singing as he sits on his bench, the hatter singing
as he stands,
The wood-cutter's song, the plowboy's on his way in the morning,
or at noon intermission or at sundown,
The delicious singing of the mother, or of the young wife at work,
or of the girl sewing or washing,
Each singing what belongs to him or her and to none else,
The day what belongs to the day—at night the party of young
fellows, robust, friendly,
Singing with open mouths their strong melodious songs.

TO AN ATHLETE DYING YOUNG ¹

A. E. Housman

The time you won your town the race
We chaired you through the market-place;
Man and boy stood cheering by,
And home we brought you shoulder-high.
Today, the road all runners come,
Shoulder-high we bring you home,
And set you at your threshold down,
Townsmen of a stiller town.
Smart lad, to slip betimes away
From fields where glory does not stay,
And early though the laurel grows
It withers quicker than the rose.

¹ From *A Shropshire Lad* by A. E. Housman, by permission of the publishers, Henry Holt and Company, Inc.

Eyes the shady night has shut
Cannot see the record cut,
And silence sounds no worse than cheers
After earth has stopped the ears:
Now you will not swell the rout
Of lads that wore their honors out,
Runners whom renown outran
And the name died before the man.
So set, before its echoes fade,
The fleet foot on the sill of shade,
And hold to the low lintel up
The still-defended challenge-cup.
And round that early-laureled head
Will flock to gaze the strengthless dead,
And find unwithered on its curls
The garland briefer than a girl's.

PARADISE LOST

John Milton

Forthwith upright he rears from off the pool
His mighty stature; on each hand the flames
Driven backward slope their pointing spires, and, rolled
In billows, leave i' the midst a horrid vale.
Then with expanded wings he steers his flight
Aloft, incumbent on the dusky air,
That felt unusual weight; till on dry land
He lights—if it were land that ever burned
With solid, as the lake with liquid fire,
And such appeared in hue, as when the force
Of subterranean wind transports a hill
Torn from Pelorus, or the shattered side
Of thundering Aetna, whose combustible
And fuelled entrails thence conceiving fire,
Sublimed with mineral fury, aid the winds,
And leave a singed bottom all involved
With stench and smoke: such resting found the sole
Of unblest feet.

[From *Book I*]

ON FIRST LOOKING INTO CHAPMAN'S HOMER

John Keats

Much have I travell'd in the realms of gold,
And many goodly states and kingdoms seen;
Round many western islands have I been
Which bards in fealty to Apollo hold.
Oft of one wide expanse had I been told
That deep-brow'd Homer ruled as his demesne:
Yet did I never breathe its pure serene
Till I heard Chapman speak out loud and bold.
Then felt I like some watcher of the skies
When a new planet swims into his ken;
Or like stout Cortez when with eagle eyes
He stared at the Pacific—and all his men
Look'd at each other with a wild surmise—
Silent, upon a peak in Darien.

DEATH, BE NOT PROUD

John Donne

Death, be not proud, though some have called thee
Mighty and dreadful, for thou are not so;
For those whom thou think'st thou dost overthrow
Die not, poor Death; nor yet canst thou kill me.
From rest and sleep, which but thy picture be,
Much pleasure; then from thee much more must flow;
And soonest our best men with thee do go—
Rest of their bones and souls' delivery!
Thou'rt slave to fate, chance, kings, and desperate men,
And dost with poison, war, and sickness dwell;
And poppy or charms can make us sleep as well
And better than thy stroke. Why swell'st thou then?
One short sleep past, we wake eternally,
And Death shall be no more: Death, thou shalt die.

ON THE BEACH AT CALAIS

William Wordsworth

It is a beauteous evening, calm and free;
The holy time is quiet as a nun
Breathless with adoration; the broad sun
Is sinking down in its tranquillity;
The gentleness of heaven broods o'er the sea:
Listen! the mighty Being is awake,
And doth with his eternal motion make
A sound like thunder—everlastingly.
Dear child! dear girl! that walkest with me here,
If you appear untouched by solemn thought,
Thy nature is not therefore less divine:
Thou liest in Abraham's bosom all the year,
And worship'st at the Temple's inner shrine,
God being with thee when we know it not.

SONNET XXIX

William Shakespeare

When in disgrace with fortune and men's eyes
I all alone beweepe my outcast state,
And trouble deaf heaven with my bootless cries,
And look upon myself and curse my fate,
Wishing me like to one more rich in hope,
Featured like him, like him with friends possessed,
Desiring this man's art, and that man's scope,
With what I most enjoy contented least;
Yet in these thoughts myself almost despising,
Haply I think on thee—and then my state,
Like to the lark at break of day arising
From sullen earth, sings hymns at heaven's gate;
For thy sweet love remembered, such wealth brings
That then I scorn to change my state with kings.

LAST LINES

Emily Brontë

No coward soul is mine,
No trembler in the world's storm-troubled sphere:
I see Heaven's glories shine,
And faith shines equal, arming me from fear.

O God within my breast,
Almighty, ever-present Deity!
Life—that in me hast rest,
As I, undying Life, have power in thee!

Vain are the thousand creeds
That move men's hearts, unalterably vain;
Worthless as withered weeds,
Or idlest froth amid the boundless main,

To waken doubt in one
Holding so fast by thine infinity;
So surely anchored on
The steadfast rock of immortality.

With wide-embracing love
Thy spirit animates eternal years,
Pervades and broods above,
Changes, sustains, dissolves, creates, and rears.

Though earth and moon were gone,
And suns and universes ceased to be,
And Thou wert left alone,
Every existence would exist in Thee.

There is not room for Death,
Nor atom that his might could render void:
Thou—Thou art Being and Breath,
And what Thou art may never be destroyed.

HUMANISM AND DEMOCRACY ¹

Roscoe Pound

We are told, however, that those things which are not indispensable must in education in a democracy give way to those which are indispensable. As to this one must make three observations. In the first place, it assumes that democracy requires a common training for all, a training in the mechanic arts and the sciences behind them, and in social sciences on the model of the physical sciences. No one is to be allowed an opportunity of development outside of this program of preparation for material production and politics. Secondly, it assumes that education is complete on leaving school, and hence that there need be no preparation for scholarly self-development of an element needed in any other than a stagnant or enslaved population. Third, it assumes that the social sciences are or can be such as the physical and natural sciences are; that ultimate truths as to economics and politics and sociology are impartable by teaching, and that knowledge of these truths is essential to a democratically organized people.

I have no quarrel with the social sciences. I am now in my forty-fourth year of teaching jurisprudence, and for forty of those years have taught it from the sociological standpoint. I have urged the importance of ethics and economics and politics and sociology in connection with law in forty years of law-school teaching. But I do not deceive myself as to those so-called sciences. So far as they are not descriptive, they are in continual flux. In the nature of things they cannot be sciences in the sense of physics or chemistry or astronomy. They have been organized as philosophies, have been worked out on the lines of geometry, have been remade to theories of history, have had their period of positivism, have turned to social psychology, and are now in an era of neo-Kantian methodology in some hands and of economic determinism or psychological realism or relativist skepticism or

¹From "The Humanities in an Absolutist World," *Classical Journal*, Oct. 1943, Vol. XXXIX, No. 1, pages 11-14. By permission of the publisher.

phenomenological intuitionism in other hands. They do not impart wisdom; they need to be approached with acquired wisdom. Nothing of what was taught as economics, political science, or sociology when I was an undergraduate is held or taught today. Since I left college, sociology has gone through four, or perhaps even five, phases. Indeed, those who have gone furthest in these sciences in the immediate past were not originally trained in them. They are not foundation subjects. They belong in the superstructure.

Notice how extremes meet in a time of reaction to absolutist political ideas. In an autocracy men are to be trained in the physical and natural sciences so as to promote material production. They are to be trained in the social sciences so as to promote passive obedience. In an absolutist democracy men are to be trained in the physical and natural sciences because those sciences have to do with the means of satisfying material wants. They are to be trained in the social sciences because those sciences have to do with politically organized society as an organization of force whereby satisfaction of material wants is to be attained. As an important personage in our government has told us, the rising generation must be taught what government can do for them. The relegation of the humanities to a back shelf, proposed by the Kaiser at the beginning of the present century, has been taken over to be urged as a program of a democracy. Such ideas go along with the rise of absolute theories of government throughout the world. An omniscient government is to tell us what we shall be suffered to teach, and the oncoming generation is to be suffered to learn nothing that does not belong to a regime of satisfying material wants by the force of a political organization of society. It is assumed that there is nothing in life but the satisfaction of material wants and force as a means of securing satisfaction of them.

America was colonized in a similar period of absolutist political ideas—in the era of the Tudor and Stuart monarchy in England, of the old regime of which the rule of Louis XIV was the type in France, of the monarchy set up by Charles V in Spain, of the establishment of the absolute rule of the Hapsburgs in Austria. England of the Puritan Revolution shook these ideas violently and at the Revolution of 1688 definitely cast them off for two centuries. The colonists who came to America settled in the wilderness in order to escape them. When we settled our own

polity at the end of the eighteenth century, we established it as a constitutional democracy, carefully guarded against the reposing of unlimited power anywhere. Moreover, these early Americans, because they did not believe in an omniscient government or superman rulers, set up institutions for liberal education. Within six years after their arrival in the wilderness in the new world, the founders of Massachusetts set up a college in order that there might continue to be a learned ministry after their ministers who had come from the English universities were laid in the dust. As our country expanded in its westward extension across the continent, state after state in its organic law provided for a state university in order that liberal learning might be the opportunity of everyone. It was not till our era of expansion was over and one of industrialization began that state institutions for mechanical education were more and more established. But these for a generation did not greatly disturb the humanities. The movement to displace them is a phenomenon of the era of bigness.

Outward forms of government are no panacea. We can't do better than we try to do. If we are content to lapse into a revived Epicureanism, if we are content to seek nothing more than a general condition of undisturbed passivity under the benevolent care of an omniscient government, we can very well leave education to the sciences which have to do with providing the material goods of existence and those which teach us how the government secures or is to secure them for us. If we are not content with being, as Horace put it, pigs of the drove of Epicurus, but seek to live active, human lives, even at some risk of envy and strife and wish for things unattainable, we must stand firm against projects which will cut our people off from the great heritage of the past and deny them the opportunity of contact with the best that men have thought and written in the history of civilization.

I cannot think that, when what is meant by the displacement of the humanities is brought home to them, the intelligent people of America will consent to bow the knee to Baal. I am confident that, as Milton put it, we shall be able to speak words of persuasion to abundance of reasonable men, once we make plain the plausible fallacy behind the idea of teaching only the indispensables, and that the physical and the social sciences are the indispensables. We can have a democracy without having a

people devoted solely to production and consumption. Those who are fighting to preserve the humanities are working for a democracy that can endure. One which sinks into materialistic apathy must in the end go the way of the peoples which have succumbed to the perils of mere bigness in the past.

GOLD ¹

John Maynard Keynes

The choice of gold as a standard of value is chiefly based on tradition. In the days before the evolution of Representative Money, it was natural, for reasons which have been many times told, to choose one or more of the metals as the most suitable commodity for holding a store of value or a command of purchasing power.

Some four or five thousand years ago the civilized world settled down to the use of gold, silver and copper for pounds, shillings and pence, but with silver in the first place of importance and copper in the second. The Mycenaeans put gold in the first place. Next, under Celtic or Dorian influences, came a brief invasion of iron in place of copper over Europe and the northern shores of the Mediterranean. With the Achaemenid Persian Empire, which maintained a bimetallic standard of gold and silver at a fixed ratio (until Alexander overturned them), the world settled down again to gold, silver and copper, with silver once more of predominant importance; and there followed silver's long hegemony (except for a certain revival of the influence of gold in Roman Constantinople), checkered by imperfectly successful attempts at gold-and-silver bimetallism, especially in the eighteenth century and the first half of the nineteenth, and only concluded by the final victory of gold during the fifty years before the war.

Dr. Freud relates that there are peculiar reasons deep in our subconsciousness why gold in particular should satisfy strong instincts and serve as a symbol. The magical properties with which Egyptian priestcraft anciently imbued the yellow metal, it has never altogether lost. Yet, whilst gold as a store of value

¹ From *A Treatise on Money*, Vol. II, pages 289-292. New York: Harcourt, Brace & Company, Inc., 1930. By permission of the publisher.

has always had devoted patrons, it is, as the sole standard of purchasing power, almost a parvenu. In 1914 gold had held this position in Great Britain *de jure* over less than a hundred years (though *de facto* for more than two hundred), and in most other countries over less than sixty. For except during rather brief intervals gold has been too scarce to serve the needs of the world's principal medium of currency. Gold is, and always has been, an extraordinarily scarce commodity. A modern liner could convey across the Atlantic in a single voyage all the gold which has been dredged or mined in seven thousand years. At intervals of five hundred or a thousand years a new source of supply has been discovered—the latter half of the nineteenth century was one of these epochs—and a temporary abundance has ensued. But as a rule, generally speaking, there has been not enough.

Of late years the *auri sacra fames* has sought to envelop itself in a garment of respectability as densely respectable as was ever met with, even in the realms of sex or religion. Whether this was first put on as a necessary armor to win the hard-won fight against bimetallism and is still worn, as the gold-advocates allege, because gold is the sole prophylactic against the plague of fiat moneys, or whether it is a furtive Freudian cloak, we need not be curious to inquire. But before we proceed with a scientific and would-be unbiased examination of its claims, we had better remind the reader of what he well knows—namely, that gold has become part of the apparatus of conservatism and is one of the matters which we cannot expect to see handled without prejudice.

One great change, nevertheless—probably, in the end, a fatal change—has been effected by our generation. During the war individuals threw their little stocks into the national melting-pots. Wars have sometimes served to disperse gold, as when Alexander scattered the temple hoards of Persia or Pizarro those of the Incas. But on this occasion war concentrated gold in the vaults of the Central Banks, and these Banks have not released it. Thus, almost throughout the world, gold has been withdrawn from circulation. It no longer passes from hand to hand, and the touch of the metal has been taken away from men's greedy palms. The little household gods, who dwelt in purses and stockings and tin boxes, have been swallowed by a single golden image in each country, which lives underground and is not seen. Gold is out of sight—gone back again into the soil. But when gods are no longer seen in a yellow panoply walking the earth,

we begin to rationalize them; and it is not long before there is nothing left.

Thus the long age of commodity money has at last passed finally away before the age of representative money. Gold has ceased to be a coin, a hoard, a tangible claim to wealth, of which the value cannot slip away so long as the hand of the individual clutches the material stuff. It has become a much more abstract thing—just a standard of value; and it only keeps this nominal status by being handed round from time to time in quite small quantities amongst a group of Central Banks, on the occasions when one of them has been inflating or deflating its managed representative money in a different degree from what is appropriate to the behavior of its neighbors. Even the handing round is becoming a little old-fashioned, being the occasion of unnecessary traveling expenses; and the most modern way, called “ear-marking,” is to change the ownership without shifting the location. It is not a far step from this to the beginning of arrangements between Central Banks by which, without ever formally renouncing the rule of gold, the quantity of metal actually buried in their vaults may come to stand, by a modern alchemy, for what they please, and its value for what they choose. Thus gold, originally stationed in heaven with his consort silver as Sun and Moon, having first doffed his sacred attributes and come to earth as an autocrat, may next descend to the sober status of a constitutional king with a cabinet of Banks; and it may never be necessary to proclaim a Republic. But this is not yet—the evolution may be quite otherwise. The friends of gold will have to be extremely wise and moderate if they are to avoid a Revolution.

THE PERCEPTION OF THE ESSENCE ¹

William James

To reason, then, we must be able to extract characters,—not *any* characters, but the right characters for our conclusion. If we extract the wrong character, it will not lead to that conclusion. Here, then, is the difficulty: *How are characters extracted, and*

¹From *The Principles of Psychology*, Vol. II, pages 343-345. New York: Henry Holt & Company, 1918. By permission of the publisher.

why does it require the advent of a genius in many cases before the fitting character is brought to light? Why cannot anybody reason as well as anybody else? Why does it need a Newton to notice the law of the squares, a Darwin to notice the survival of the fittest? To answer these questions we must begin a new research and see how our insight into facts naturally grows.

All our knowledge at first is vague. When we say that a thing is vague, we mean that it has no subdivisions *ab intra*, nor precise limitations *ab extra*; but still all the forms of thought may apply to it. It may have unity, reality, externality, extent, and what not—*thinghood*, in a word, but thinghood only as a whole. In this vague way, probably, does the room appear to the babe who first begins to be conscious of it as something other than his moving nurse. It has no subdivisions in his mind, unless, perhaps, the window is able to attract his separate notice. In this vague way, certainly, does every entirely new experience appear to the adult. A library, a museum, a machine-shop, are mere confused wholes to the uninstructed, but the machinist, the antiquary, and the bookworm perhaps hardly notice the whole at all, so eager are they to pounce upon the details. Familiarity has in them bred discrimination. Such vague terms as “grass,” “mold,” and “meat” do not exist for the botanist or the anatomist. They know too much about grasses, molds, and muscles. A certain person said to Charles Kingsley, who was showing him the dissection of a caterpillar, with its exquisite viscera, “Why, I thought it was nothing but skin and squash!” A layman present at a shipwreck, a battle, or a fire is helpless. Discrimination has been so little awakened in him by experience that his consciousness leaves no single point of the complex situation accented and standing out for him to begin to act upon. But the sailor, the fireman, and the general know directly at what corner to take up the business. They “see into the situation”—that is, they analyze it—with their first glance. It is full of delicately differenced ingredients which their education has little by little brought to their consciousness, but of which the novice gains no clear idea.

. . . We dissociate the elements of originally vague totals by attending to them or noticing them alternately, of course. But what determines which element we shall attend to first? There are two immediate and obvious answers: first, our practical or instinctive interests; and, second, our aesthetic interests. The dog singles out of any situation its smells, and the horse its sounds,

because they may reveal facts of practical moment, and are instinctively exciting to these several creatures. The infant notices the candle-flame or the window, and ignores the rest of the room, because these objects give him a vivid pleasure. So, the country boy dissociates the blackberry, the chestnut, and the wintergreen, from the vague mass of other shrubs and trees, for their practical uses, and the savage is delighted with the beads, the bits of looking-glass brought by an exploring vessel, and gives no heed to the features of the vessel itself, which is too much beyond his sphere. These aesthetic and practical interests, then, are the weightiest factors in making particular ingredients stand out in high relief. What they lay their accent on, that we notice; but what they are in themselves, we cannot say. We must content ourselves here with simply accepting them as irreducible ultimate factors in determining the way our knowledge grows.

Now, a creature which has few instinctive impulses, or interests, practical or aesthetic, will dissociate few characters and will, at best, have limited reasoning powers; whilst one whose interests are very varied will reason much better. Man, by his immensely varied instincts, practical wants, and aesthetic feelings, to which every sense contributes, would, by dint of these alone, be sure to dissociate vastly more characters than any other animal; and accordingly we find that the lowest savages reason incomparably better than the highest brutes. . . .

POETRY AND LANGUAGE ¹

Edward Sapir

I believe that any English poet of to-day would be thankful for the concision that a Chinese poetaster attains without effort. Here is an example:

Wu-river stream mouth evening sun sink,
North look Liao-Tung, not see home.
Steam whistle several noise, sky-earth boundless,
Float float one reed out Middle-Kingdom.

¹ From *Language*, pages 243-246. New York: Harcourt, Brace & Company, Inc., 1939. By permission of the publisher.

These twenty-eight syllables may be clumsily interpreted: "At the mouth of the Yangtze River, as the sun is about to sink, I look north toward Liao-Tung but do not see my home. The steam-whistle shrills several times on the boundless expanse where meet sky and earth. The steamer, floating gently like a hollow reed, sails out of the Middle Kingdom." But we must not envy Chinese its terseness unduly. Our more sprawling mode of expression is capable of its own beauties, and the more compact luxuriance of Latin style has its loveliness too. There are almost as many natural ideals of literary style as there are languages. Most of these are merely potential, awaiting the hand of artists who will never come. And yet in the recorded texts of primitive tradition and song there are many passages of unique vigor and beauty. The structure of the language often forces an assemblage of concepts that impresses us as a stylistic discovery. Single Algonkin words are like tiny imagist poems. We must be careful not to exaggerate a freshness of content that is at least half due to our freshness of approach, but the possibility is indicated none the less of utterly alien literary styles, each distinctive with its disclosure of the search of the human spirit for beautiful form.

Probably nothing better illustrates the formal dependence of literature on language than the prosodic aspect of poetry. Quantitative verse was entirely natural to the Greeks, not merely because poetry grew up in connection with the chant and the dance, but because alternations of long and short syllables were keenly live facts in the daily economy of the language. The tonal accents, which were only secondarily stress phenomena, helped to give the syllable its quantitative individuality. When the Greek meters were carried over into Latin verse, there was comparatively little strain, for Latin too was characterized by an acute awareness of quantitative distinctions. However, the Latin accent was more markedly stressed than that of Greek. Probably, therefore, the purely quantitative meters modeled after the Greek were felt as a shade more artificial than in the language of their origin. The attempt to cast English verse into Latin and Greek molds has never been successful. The dynamic basis of English is not quantity, but stress, the alternation of accented and unaccented syllables. This fact gives English verse an entirely different slant and has determined the development of its poetic forms, is still responsible for the evolution of new forms. Neither stress nor syllabic weight is a very keen psychological factor in the dy-

namics of French. The syllable has great inherent sonority and does not fluctuate significantly as to quantity and stress. Quantitative or accentual metrics would be as artificial in French as stress metrics in classical Greek or quantitative or purely syllabic metrics in English. French prosody was compelled to develop on the basis of unit syllable-groups. Assonance, later rhyme, could not but prove a welcome, an all but necessary, means of articulating or sectioning the somewhat spineless flow of sonorous syllables.

English was hospitable to the French suggestion of rhyme, but did not seriously need it in its rhythmic economy. Hence rhyme has always been strictly subordinated to stress as a somewhat decorative feature and has been frequently dispensed with.

It is no psychologic accident that rhyme came later into English than in French and is leaving it sooner. Chinese verse has developed along very much the same lines as French verse. The syllable is an even more integral and sonorous unit than in French, while quantity and stress are too uncertain to form the basis of a metric system. Syllable-groups—so and so many syllables per rhythmic unit—and rhyme are therefore two of the controlling factors in Chinese prosody. The third factor, the alternation of syllables with level tone and syllables with inflected (rising or falling) tone, is peculiar to Chinese.

To summarize, Latin and Greek verse depends on the principle of contrasting weights; English verse, on the principle of contrasting stresses; French verse, on the principles of number and echo; Chinese verse, on the principles of number, echo, and contrasting pitches. Each of these rhythmic systems proceeds from the unconscious dynamic habit of the language, falling from the lips of the folk. Study carefully the phonetic system of a language, above all its dynamic features, and you can tell what kind of a verse it has developed—or, if history has played pranks with its psychology, what kind of verse it should have developed and some day will.

UNITED EUROPE ¹

Winston Churchill

Former Prime Minister of Great Britain
(A talk made at the United Europe meeting,
London, May 14, 1947.)

All the greatest things are simple, and many can be expressed in a single word. Freedom; justice; honor; duty; mercy; hope. We who have come together here today, representing almost all the political parties of our British national life and nearly all the creeds and churches of the western world—this large audience filling a famous hall—we also can express our purpose in a single word: Europe.

At school, we learned, from the maps hung on the walls, that there is a continent called Europe. I remember quite well being taught this as a child, and, after living a long time, I still believe it is true. However, professional geographers now tell us that the continent of Europe is really only on the peninsula of the Asiatic land mass. I must tell you that I feel that this would be an arid and uninspiring conclusion and for myself, I distinctly prefer what I was taught when I was a boy.

It has been finely said by a young English writer, Mr. Sewell, that the real demarcation between Europe and Asia is no chain of mountains, no natural frontier, but a system of beliefs and ideas which we call western civilization.

In the rich pattern of this culture, says Mr. Sewell, there are many strands: the Hebrew belief in God; the Christian message of passion and redemption; the Greek love of truth, beauty and goodness; the Roman genius for law. Europe is a spiritual conception. But, if men cease to hold that conception in their minds, cease to feel its worth in their hearts, it will die.

These are not my words, but they are my faith; and we are here to proclaim our resolve that the spiritual conception of Europe shall not die. We declare, on the contrary, that it shall live and

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shine, and cast its redeeming illumination upon a world of confusion and woe.

That is what has brought us all together here this evening, and that is what is going to keep us all together—however sharply or even deeply we may be divided on many other matters—until our goal is reached and our hopes are realized.

In our task of reviving the glories and happiness of Europe, her culture and her prosperity, it can certainly be said that we start at the bottom of her fortunes.

There is the fairest, most temperate, most fertile area of the globe. The influence and the power of Europe and of Christendom have for centuries shaped and dominated the course of history. The sons and daughters of Europe have gone forth and carried their message to every part of the world. Religion, law, learning, art, science, industry throughout the world all bear in so many lands, under every sky and in every clime, the stamp of European origin and traces of European influence.

But what is Europe now? It is a rubble-heap, a charnel-house, a breeding ground of pestilence and hate. Ancient nationalistic feuds and modern ideological factions distract and infuriate the unhappy, hungry populations.

Evil teachers urge the paying off of old scores with mathematical precision, and false guides point to unsparing retribution at the path to prosperity.

Is there then to be no respite? Has Europe's mission come to an end? Has she nothing to give to the world but the contagion of black death? Are her peoples to go on harrying and tormenting one another by war and vengeance until all that invests human life with dignity and comfort has been obliterated?

Are the states of Europe to continue forever to squander the first fruits of their toil upon the erection of new barriers, military fortifications and tariff-walls and passport networks against one another?

Are we Europeans to become incapable, with all our tropical and colonial dependencies, with all our long created trading connections, with all that modern production and transportation can do, of even averting famine from the mass of our peoples? Are we all, through our poverty and our quarrels, forever to be a burden and a danger to the rest of the world? Do we imagine that we can be carried forward indefinitely upon the shoulders—broad though they be—of the United States?

The time has come when these questions must be answered. This is the hour of choice, and surely the choice is plain. If the peoples of Europe resolve to come together and work together for mutual advantage, to exchange blessings instead of curses, they still have it in their power to sweep away the horrors and miseries which surround them and to allow the streams of freedom, happiness and abundance to begin again their healing flow.

This is the supreme opportunity, and, if it be cast away, no one can predict that it will ever return or what the resulting catastrophe will be.

In my experience of large enterprises, it is often a mistake to try to settle everything at once. Far off, on the skyline, we can see the peaks of the delectable mountains. But we cannot tell what lies between us and them.

We know where we want to go, but we cannot foresee all the stages of the journey or plan our marches as in a military operation. We are not acting in the field of forces, but in the domain of opinion. We cannot give orders. We can only persuade.

We must go forward step by step.

I will therefore explain in general terms where we are and what are the first things we have to do. We have now at once to set on foot an organization in Great Britain to promote the cause of United Europe and to give this idea the prominence and vitality necessary for it to lay hold of the minds of our fellow-countrymen to such an extent that it will affect their actions and influence the course of national policy.

We accept, without question, the world supremacy of the United Nations' organization. In the constitution agreed at San Francisco, direct provision is made for regional organizations to be formed. United Europe will form one major regional entity.

There is the United States, with all its dependencies; there is the Soviet Union; there is the British Empire and Commonwealth; and there is Europe, with which Great Britain is profoundly blended. Here are the four main pillars of the world temple of peace. Let us make sure that they will all bear the weight which will be reposed upon them.

It is not for us at this stage to attempt to define or prescribe the structure of constitutions. We ourselves are content to present the idea of United Europe, in which our country will play a deci-

sive part, as a moral, cultural and spiritual conception, to which all can rally without divergence about structure.

It is for the responsible statesmen who have the conduct of affairs in their hands and the power of executive action to shape and fashion the structure. It is for us to lay the foundation, to create the atmosphere and to give the driving impulsion.

First I turn to France. For forty years I have marched with France. I have shared her joys and sufferings. I rejoice in her reviving national strength. Certainly I will not abandon this long comradeship now.

But we have a proposal to make to France which will give all Frenchmen a cause for serious thought and valiant decision. If European unity is to be made an effective reality before it is too late, the wholehearted efforts, both of France and Britain, will be needed from the outset. They must go forward hand in hand. They must in fact be founder-partners in this movement.

The central and almost the most serious problem which glares upon the Europe of today is the future of Germany. Without a solution of this problem, there can be no United Europe. Except within the framework and against the background of a United Europe, this problem is incapable of solution.

In a continent of divided national states, Germany and her hard-working people will not find means or scope to employ their energies. Economic suffocation will inevitably turn their thoughts to revolt and revenge. Germany will once again become a menace to her neighbors and to the whole world; and the fruits of victory and liberation will be cast away.

But, on the wider stage of a United Europe, German industry and German genius would be able to find constructive and peaceful outlets. Instead of being a center of poverty and a source of danger, the German people would be enabled to bring back prosperity in no small measure, not only to themselves but to the whole continent.

Germany today lies prostrate, famishing among ruins. Obviously no initiative can be expected from her. It is for France and Britain to take the lead. Together they must, in a friendly manner, bring the German race back into the European circle.

No one can say, and we need not attempt to forecast, what will be the future constitution of Germany. Various individual German states are at present being recreated. There are the old

states and principalities of the Germany of former days to which the culture of the world owes so much.

Without prejudice to any future question of German federation, these individual states might well be invited to take their place in the council of Europe. Thus, in looking back to happier days, we should hope to mark the end of that long trail of hatred and retaliation which has already led us all, victors and vanquished alike, into the pit of squalor, slaughter and ruin.

The prime duty and opportunity of bringing about this essential reunion belongs to us and to our French friends across the Channel. Strong bonds of affection, mutual confidence, common interest and similar outlook link France and Britain together.

The treaty of alliance that has lately been signed merely gives formal expression to the community of sentiment that already exists as an indisputable and indestructible fact.

It is true that this task of reconciliation requires on the part of France, who has suffered so cruelly, an act of faith, sublime in character; but it is by this act of faith and by this act of faith alone that France will regain her historic position in the leadership of Europe.

There is also another leading member of our ancient family of nations to be held in mind. There is Italy. Everything that I have said about the imperative need of reaching a reconciliation with the German race and the ending of the fearful quarrels that have ruined them, and almost ruined us, applies in a less difficult degree to the Italian people, who wish to dwell happily and industriously within their beautiful country and who were hurled by a dictator into the hideous struggles of the north.

I am told that this idea of a united Europe makes an intense appeal to Italians who look back across the centuries of confusion and disorder to the glories of the classic age, when a dozen legions were sufficient to preserve peace and law through vast territories and when free men could travel freely under the sanction of a common citizenship.

We hope to reach again a Europe purged of the slavery of the ancient times in which men will be as proud to say: "I am a European" as once they were to say: "Civis Romanus sum." We hope to see a Europe where men of every country will think so much of being a European as of belonging to their native land, and wherever they go in this wide domain will truly feel: "Here

I am at home." How simple it would all be, and how crowned with glory, if that were to arrive.

It will next of course be asked: "What are the political and physical boundaries of the United Europe you are trying to create? Which countries will be in and which out?"

It is not our task or wish to draw frontier lines, but rather to smooth them away. Our aim is to bring about the unity of all nations of all Europe.

We seek to exclude no state whose territory lies in Europe and which assures to its people those fundamental human and personal rights and liberties on which our democratic civilization has been created.

Some countries will feel able to come into our circle sooner, and others later, according to the circumstances in which they are placed. They can all be sure that, whenever they are to join, a place and a welcome will be waiting for them at the European council table.

When I first began writing about the United States of Europe some fifteen years ago, I wondered whether the United States of America would regard such a development as antagonistic to their interest, or even contrary to their safety.

But all that has passed away. The whole movement of American opinion is favorable to the revival and recreation of Europe. This is surely not unnatural when we remember how the manhood of the United States has twice in a lifetime been forced to recross the Atlantic Ocean and pour out their treasure as the result of wars originating from ancient European feuds.

One cannot be surprised that they would like to see a peaceful and united Europe taking its place in the foundations of the world organization to which they are devoted. I have no doubt that, far from encountering any opposition or prejudice from the great republic of the New World, our movement will have their blessing and their aid.

We here in Great Britain have our own self-governing dominions—Canada, Australia, New Zealand, South Africa. We are joined together by ties of free-will which have stood unyielding against all the ups and downs of fortune.

We are the center and summit of a world-wide commonwealth of nations. It is necessary that any policy this island may adopt towards Europe should enjoy the full sympathy and approval of the peoples of the Dominions. Why should we suppose that they

will not be with us in this cause? They feel with us that Britain is geographically and historically a part of Europe and that they also have their inheritance in Europe.

If Europe united is to be a living force, Britain will have to play her full part as a member of the European family.

The Dominions also know that their youth, like that of the United States, have twice in living memory traversed the immense ocean spaces to fight and die in wars brought about by European discord in the prevention of which they have been powerless.

We may be sure that the cause of United Europe, in which the mother-country must be a prime mover, will in no way be contrary to the sentiments which join us all together with our Dominions in the circle of the British crown.

It is, of course, alleged that all advocacy of the ideal of United Europe is nothing but a maneuver in the game of power politics, and that it is a sinister plot against Soviet Russia. There is no truth in this.

The whole purpose of a united democratic Europe is to give decisive guarantees against aggression. Looking out from the ruins of some of their most famous cities and from amid the cruel devastation of their fairest lands, the Russian people should surely realize how much they stand to gain by the elimination of the causes of war and the fear of war on the European continent.

The creation of a healthy and contented Europe is the first and truest interest of the Soviet Union. We had therefore hoped that all sincere efforts to promote European agreement and stability would receive, as they deserve, the sympathy and support of Russia. Instead, all this beneficent design has been denounced and viewed with suspicion by the Soviet press and radio. We have made no retort, and I do not propose to do so tonight.

But neither could we accept the claim that the veto of a single power, however respected, should bar and prevent a movement necessary to the peace, amity and well-being of so many hundreds of millions of toiling and striving men and women.

We see before our eyes hundreds of millions of humble homes in Europe and islands outside which would be affected by war. Are they never to have a chance to thrive and flourish? Is the honest, faithful bread-winner never to be able to reap the fruits of his labor? Can he never bring up his children in health and joy and with the hopes of better days?

Can he never be free from the fear of foreign invasion, the

crash of the bomb or the shell, the tramp of the hostile patrol or, what is even worse, the knock upon his door of the secret political police to take away the loved one far from the protection of law and justice; when, all the time, by one spontaneous effort of his will, he could wake from all these nightmare horrors and stand forth in his manhood, free in the broad light of day?

The conception of European unity already commands strong sympathy among the leading statesmen in almost all countries. Europe must federate or perish, said the present Prime Minister, Mr. Attlee, before the late terrible war; and I have no reason to suppose that he will abandon that prescient declaration at a time when the vindication of his words is at hand.

Of course, we understand that, until public opinion expresses itself more definitely, Governments hesitate to take positive action. It is for us to provide the proof of solid popular support, both here and abroad, which will give to the Governments of Europe a confidence to go forward and give practical effect to their beliefs.

We cannot say how long it will be before this stage is reached. We ask, however, that in the meantime His Majesty's Government, together with other Governments, should approach the various pressing continental problems from a European rather than from a restricted national angle.

In the discussions on the German and Austrian peace settlements, and indeed throughout the whole diplomatic field, the ultimate ideal should be held in view. Every new arrangement that is made should be designed in such a manner as to be capable of later being fitted into the pattern of a United Europe.

I must end where I began: namely, by placing this immense design of Europe within and subordinate to the United Nations organization. Unless some effective world super-government, for the purposes of preventing war, can be set up and begin its reign, the prospects for peace and human progress are dark and doubtful.

But let there be no mistake upon one point. Without a United Europe there is no prospect of world government. It is the urgent and indispensable step toward the realization of that ideal.

After the first great war the League of Nations tried to build, without the aid of the United States, an international order upon a weak, divided Europe. Its failure cost us dear.

Today, after the second World War, Europe is far weaker and still more distracted. One of the four main pillars of the temple of peace lies before us in shattered fragments. It must be assembled and reconstructed before there can be any real progress in building a spacious superstructure of our desires.

If, during the next five years, it is found possible to build a world organization of irresistible force and inviolable authority for the purpose of securing peace, there are no limits to the blessings which all men may enjoy and share. Nothing will help forward the building of that world organization so much as unity and stability in a Europe that is conscious of her collective personality and resolved to assume her rightful part in guiding the unfolding destinies of man.

In the ordinary day-to-day affairs of life, men and women expect rewards for successful exertion, and this is often right and reasonable. But those who serve causes as majestic and high as ours need no reward; nor are our aims limited by the span of human life.

If success comes to us soon, we shall be happy. If our purpose is delayed, if we are confronted by obstacles and inertia, we may still be of good cheer, because in a cause, the righteousness of which will be proclaimed by the march of future events and the judgment of happier ages, we shall have done our duty and done our best.

WOMAN'S RESPONSIBILITY TODAY ¹

Mildred McAfee Horton

President of Wellesley College
and former Director of the WAVES
(A talk made to women of the U. S.
Chamber of Commerce, Washington,
April 30, 1947)

A visit to Washington always makes me a bit nostalgic for those grim war years when WAVES took possession of Arlington Farms, the Quarters back of the Navy Annex, the Navy Department offices, the streets of this overcrowded, under-restauranted,

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thoroughly confusing and fascinating city. We used to say with some frequency as we stood in line for lunch in a noisy cafeteria or battled with laundries to get a minimum amount of work done or struggled to find some place short of the Treasury Building where a government check could be cashed, . . . we used to say that we knew that after the war was over we would be glad to have been here. We were good prophets. It is good to feel at home in our nation's capital, to be undaunted by its taxi techniques, and familiar with its glorious springtime blossoms.

WAVES of the Navy learned an astonishing amount during their tour of duty. We had a lot to learn. Those of us who plunged, uninitiated, into military circles found it hard to believe we could be as ignorant as we daily showed ourselves to be. Our military associates found it hard to believe, too, and we are indebted to them for their tolerant forgiveness. We treasure the memory, for instance, of the celebration of the six months anniversary of the establishment of the Women's Reserve when we knew so little that we had no hesitation about inviting all the ranking dignitaries of the service to a party in the Statler. We started with the Secretary and "Cominch" and included all the Chiefs of Bureau and a few lesser lights. Many of the latter put us junior officers in our place by not coming to our party, but the admirals turned out in magnificent force. One of them, the only one in the U. S. Navy who then wore four gold stripes above his broad one, appeared with his aide. We didn't know enough yet to know that upon the arrival of the ranking officer the meal began. Instead one of us with her sweetest smile approached the distinguished guest and said, "If you will tell me your name, I'll be glad to tell you where you will sit." The admiral could reasonably have swooned with astonishment at such incredible behavior on the part of an officer. Instead he simply said, "The name is King."

But it is not reminiscences of military etiquette or lack of it which I want to discuss this afternoon. I should like to make two simple observations about that military experience which seem to me to have bearing for all American women in peace as well as in war. The observations are related to the conditions giving rise to the name by which women in the Navy were called. I wonder if any of you remember what the word WAVES was supposed to stand for. A newspaper in Hawaii guessed it to mean "Women are very essential sometimes." What the letters really

stood for were "Women Accepted for Volunteer Emergency Service."

Notice the implication of that phrase, "accepted for volunteer emergency service." The men of our generation were drafted into national service when the emergency arose. After prolonged discussion in the Congress authority was granted to the Navy, the Army, Coast Guard, and Marine Corps to "accept" volunteers. The service of women as citizens, even out of the military services, was *accepted* as a generous, voluntary contribution to the war effort, not something which could be taken for granted. Now it is delightful to be appreciated. It is gratifying to be received graciously when one asks the opportunity to serve one's nation, it is perhaps pleasant to be allowed to feel that it is uniquely patriotic to participate in a war effort in which men are expected to serve and women are *permitted* to. On the whole, however, that experience represents a position of women which is something less than that of a full-fledged citizen.

A second observation. A good many people within the services joined others in other kinds of war work in discovering that women exerted influence out of all proportion to their authority. Women have been doing that all through the ages, but it interests me that in the enlightened 20th century there was so much of it in America in war time. It was one of the delights of my office to visit Naval stations up and down the length and breadth of the land. (It still rankles a bit with me that Congress never allowed women in the Navy to be stationed outside the continental limits of the U. S. except in safe, American controlled Hawaii, Alaska, and Panama.) During these visits I estimate that scores of men told me that they wondered how they had run their stations without the help of some particular WAVE. These girls did wonderful jobs, carried tremendous loads, affected the destiny of the war effort through their control of communications, their ground work for airplanes, their maintenance of the supply lines, all the rest. It is a fact of Navy organization, however, that officers of the rank of lieutenant and lieutenant commander are not final authorities! They make friends and influence people but they don't command.

I mention these matters—the volunteer nature of women's service and the fact that they function by influence rather than authority—not to bemoan nor criticize. I call your attention to them in order to suggest that this is the framework within which

American women can expect to contribute to the nation's needs in time of peace as well as in time of war.

If American women want to ignore their civic responsibilities the society of which we are a part condones it with appalling ease. If they volunteer to assume responsibility without authority they are allowed to do so with gratifying universality. When they ask for *authority* there are many areas in which it is hard to achieve it.

I am sure it is fortunate that some people feel violently opposed to this state of affairs, so violently that they attack it directly and work in season and out of season to get women into positions of authority. It is undoubtedly true that the efforts of such groups call to the attention of the proper authorities the possibility of using women in important posts where they can make a major contribution to the work of the world. When women are qualified for positions of leadership they are often overlooked because there is a tacit assumption that the position will naturally be filled by a man. It is good to have reminders that this is not the case.

It should be noted, however, that there is another way in which the average woman can make women more effective in American life. It is by taking the preliminary step of working within the existing framework, entering the arena of civic responsibility and assuming personal responsibility therefor. It is the fact that *so many* women have volunteered for community service which has made it possible for *some* women to accept positions of real authority. The woman president of a woman's college has all the authority of any college president. That she has the position in the first place is usually because some man believes that women can exert administrative authority because he has observed his wife in volunteer service in her home or her community. How many of our congresswomen earned their present positions because they first served without authority as their husband's assistants? Mrs. Roosevelt did not become a member of the American delegation to the U. N. by starting out to demand authority. She won her place by hard volunteer public service.

If I understand the constitution of this audience, most of you would qualify for that fantastically inaccurate title, "women of leisure." Of course nobody nowadays has leisure, but the difference between you and WAVES or WAC's, for instance, is that you do have a larger degree of control of your time. You have more opportunity to decide to what interests you will devote yourselves. In our American scene the "women of leisure" exert more

influence than women of authority. There are many more of them. It is therefore of the utmost importance that they exert it in the direction of national well being. May the president of a liberal arts college remark parenthetically that this is the reason for the existence of colleges which make no pretense of training women for specific vocations in the commercial or professional world. The education which liberates the mind is important when it encourages the man or woman in his time of leisure to move freely in the direction of national welfare.

There is a great difference between education which is liberal and that which is dilettante. To be truly free anything or anybody must be disciplined. As William Ellery Channing put it: ". . . I call that mind free which is not passively framed by outward circumstances, which is not swept away by the torrent of events, . . . but acts from an inward spring, from immutable principles which it has deliberately espoused."

The mind disciplined to espouse principles deliberately rather than to accept prejudices contagiously is the well-educated mind. Its cultivation is the primary task of the institutions devoted to liberal education. While such a mind is an asset in business it is also of profound usefulness to the citizen who approaches community responsibility from the point of view of the home. In other words I do not share the opinion of the gentleman who explained that higher education was wasted on girls because most of them got married and didn't need one.

American women would be in a bad way if the only way to acquire a trained mind were to go to liberal arts colleges. A very small percentage of American girls have that opportunity. One of our seniors told me the other day that she had submitted a radio script to one of the national broadcasting companies. The reader handed it back with the comment, "What you need is LIFE before you can write things we can use." She told me her plan for next year was to go home and live. LIFE is a great teacher and while I think college graduates should have a head-start in learning how to use their heads, they have no monopoly on that skill.

The use of as clear a head, as disciplined a mind as women of leisure can bring to bear on problems of the moment seems to me a demanding obligation on Americans. When they come to consider what problems to work on and to seek clues to their solution I think the experience of women in the services can offer a few

leads. We learned many things, not only about the position of women in the American scene but about the features of that scene. They were not new discoveries to some people, but the war experience focused the attention of many people upon them. Let me list three.

First, though not in order of importance, *youth is more capable than we usually credit it with being*. It is stylish these days to "believe in youth" but it is easier to believe in young people than it is to trust them to assume responsibility for things with which we are concerned. Perhaps there is a clue in the war pattern, for youth achieved miraculous things within the framework of organization which included maturity. In civilian activities we are apt to relegate youth to minor, subsidiary, irresponsible positions in our organizations and then wonder why they cannot be counted upon to carry their share of the load. When they cut loose from adult leadership to start youth organizations of their own we criticize them for poor management, becoming pawns in the hands of subversive leaders. On the other hand, when they are included as full-fledged participants, in going concerns, adults with whom they associate are traditionally amazed at their wisdom, their earnestness, their good sense. Aviators had to be young, they had to be responsible. They measured up with distinction. Ask a senior Navy man what he thought of his sailors, youngsters who often looked as though they ought not to be allowed away from their mothers overnight. They were daring, ingenious, alert, responsible . . . all the other fine traits that show themselves when young people share a project of genuine importance. One of the anticipated adjustments of the veteran was the difficulty of the youthful officer who must fit himself back into a society in which he would be too young to be given honest-to-goodness responsibility. Including youth in management of causes dear to our hearts requires a flexibility which can come only from free minds. Young people won't do things the way we do. They won't even accept responsibility if they think we just invite them in in order to use them. It is much easier to try to run them than to be run by them. We saw youth grow mature before our very eyes in a service which challenged them to accept mature responsibility however, and unless we can practice that same art in civilian life we will miss one of the valuable lessons of the war.

For what this country needs—among other things—is the

vitality of youth harnessed to the purposefulness of age. That combination was unbeatable in war and will be unbeatable in peace.

A second observation from the war years was that in military service *an individual is more important* than his class or race or family. It is customary to berate the military services for their overemphasis on rank, their sensitivity to "pull," influence, political or otherwise. If there is any of that, there is too much, but the memory I take away from service in the Navy is the emergence of individuals whose dissociation from their family, their social position, all the other categories by which most of us achieve our reputations, did nothing to diminish their significance. Indeed the number of school teachers who blossomed into new life when they got into uniform was an astonishing sight.

When boys and girls wore the uniform of the United States their fellow-citizens gave them a recognition and found in them a value which the tragic social distinctions of American society do not ordinarily permit in time of peace. Any soldier or sailor was welcome in the ordinary home. Some hostesses of course sent specifications with their invitations to the USO but the great bulk of American families laid aside their pre-conceived prejudice to pay tribute to the citizen in uniform because they recognized him as a person who was doing his part for his country. That was the end-product of the citizen army. It took time to acquire that attitude, but the Army, the Navy, the Marine Corps, the Coast Guard were all melting pots. People showed up as people. The man—or woman—who got his rank by "influence" looked like any other officer when he got into uniform and if he didn't "know his stuff" he was regarded by his men as a poor officer.

Suppose for one moment the women of America could free their minds of the assumptions about specific categories of people and would think of their fellow-citizens as garbed in the uniform of American citizenship, worthy *for that reason* to be judged as individuals on their own merits, independent of the external assets or liabilities which go with the category to which they belong. What a grand reshuffling of estimates there would have to be.

I cannot begrudge prestige to the people who happen to be born to position of prestige provided they do not take it away from equally significant human beings who didn't happen to be born into the right social circles. You women of leisure and of influence are in a strategic position to bring into full usefulness

the woman power, the man power of your community by sharing the power of your position with the people of individual worth who could be effective if they were released from the limitations of their categories. I wish you would look at the executives of the agencies you are supporting with your money and your gifts and your names and imagine them out of their offices, human beings who would welcome your friendship, not your patronage. This is not a plea for a "be-kind-to-executives week." It is a suggestion that the greatest asset the United States has is its people. You women of influence have the opportunity to develop that supply of personality by freeing it from socially-imposed patterns of achievement and letting the real person have all the opportunity he can use.

A third comment. I sometimes think that the most important observation of the war experience which I made is that a big enough cause makes every contribution to it significant. Women in uniform—like women out of it—were called on to do the most boring of boring things. Sometimes they were ordered to places where there was, momentarily, no work to do. Sometimes they were asked to do unreasonably hard jobs. Usually people were nice to women in uniform and sometimes they were horrid. Some WAVES had delightful quarters but sometime there were bugs, mice, mildew, noise, cold, heat, inadequate water, excess mud. The one thing which gave point and meaning to the whole confusion of experiences was that everyone was helping to win the war. No job was too small to do, none too big if it was the job at hand which needed to be done to win the war.

Suppose the women of influence would adopt a peacetime cause as persuasive as that. We wanted to win the war because we feared what would happen to us if we didn't win. We also wanted to win it in order to be free to build a new world on the ruins of the old one. We have every reason to fear for our own safety if we do not accomplish the building of a friendly world. That motive is still strong within us. The positive motive reinforces the negative one. If we care enough about building a new world where youth and age can work productively and individuals can have a chance for their fullest development we will find in participating in that cause that life has taken on new significance. Each one of us makes a small contribution, it may need be a boring one, but if it is a part of a great world purpose we do not labor in vain. American women support numberless causes. I

plead for their adoption of a Cause so big that the causes fall into perspective and drudgery becomes worth doing.

Our society permits women to drift with the times without attaching to the drifter the stigma which attaches to her male counterpart. Women can be busy about nothing for days on end without much public opprobrium. That puts the burden of decision on each one of us to decide, as women had to do during the war, whether or not to take on the burden of citizenship. It was easier to do it than not in war time. It is harder today when there are no maids, no money, no time, no clear-cut demand for our services. Yet the demand was never greater for women of influence to exert it on behalf of a free world, a world free of prejudices, hates, suspicions.

LEADERSHIP HAS BEEN OFFERED US ¹

Sam Rayburn

United States Representative from Texas
(A talk made in the House of Representatives,
May 7, 1947)

I regret deeply to detain you at this late hour. I would not now ask your indulgence if I did not feel so very deeply the moving hour in which we live, if I did not have a memory, if I had not been a Member of the Congress during the first great war, and, of course, a Member of Congress during the last great war. I saw us win a glorious victory in 1918. I saw us throw away the fruits of that victory. I knew that isolationism existed in the United States before that war. It was not evident to any great extent during that war, but after the war that infamy crawled out of the shadows and made itself very evident.

I hope that after more than a quarter of a century in which to find out our mistake we do not repeat that mistake and withdraw from the remainder of the world and not be willing to do a man's part in the world's great work of peace as our fighting men in two wars did a man's job on the battlefields of the earth. I trust that in our considerations here and in the other body this thing called

¹ Printed in *Vital Speeches of the Day*, May 15, 1947, Vol. XIII, No. 15, page 471. By permission of the City News Publishing Company of New York.

isolationism may not again crawl out of the shadows and defeat the hopes of men and again break the heart of the world.

Woodrow Wilson came back from France many years ago with a dream of world cooperation, world concord, and world peace. That was spurned by the representatives of the people. He cried out at that hour and made a prediction that if we did not cooperate, if we did not do our part in the effort for permanent world peace, that the world within 25 years, a quarter of a century, would be shocked by a greater and more devastating war than even that one. His prediction came tragically true. We stand today with the leadership urging upon us certain action. Whether we like that leadership or not we have it. It is the voice of America and whether that leadership is followed or spurned will have a tremendous effect upon our position and our influence in this world.

A few weeks ago our leader came to us and said:

The gravity of the situation which confronts the world today necessitates my appearance before a joint session of the Congress. The foreign policy and the national security of this country are involved.

This bill was reported to the Senate. A great Senator in that body had this to say:

Mr. President, in response to the urgent recommendations of the President of the United States, the Senate Foreign Relations Committee has unanimously reported the bill (S.938) entitled "A bill to provide for assistance to Greece and Turkey."

It could be alternatively titled "A bill to support the purposes of the United Nations to maintain international peace and security," or it could be titled "A bill to serve America's self-interest in the maintenance of independent governments."

Further on he said:

This is a plan to forestall aggression which, once rolling, could snowball into global danger of vast design. It is a plan for peace. It is a plan to sterilize the seeds of war. We do not escape war by running away from it. No one ran away from war at Munich.

Another great Senator of that body had this to say:

There is ample evidence that these armed bands are being encouraged, stimulated, and motivated from the

States of Albania, Yugoslavia, and Bulgaria, all of which are under the domination of Russia and her communistic system.

Only this week our great Secretary of State, who is not a war-monger—God knows he has seen enough of war—in a letter to the gentleman from New Jersey [Mr. Eaton], chairman of the Committee on Foreign Affairs, had this to say, and I will read only one paragraph:

My strong conviction that immediate passage of this bill is a matter of the greatest urgency was made even more positive by the recent meeting in Moscow.

This bill, not mangled by amendments. He is talking about this bill.

That is the Secretary of State. That is the man who planned our campaigns and led our armies triumphantly to victory. Are his words to be taken lightly? He just returned from Moscow. He thinks this aid to Turkey and to Greece is urgent, and should be given now. Shall we listen to him, shall we listen to the head of the Government and to Senators who sat around these tables trying to bring about world concord, world cooperation and world peace, or shall we listen to some one who is so scared of war that he is willing to allow conditions to again obtain in the world that brought us into two wars?

I remember not many years ago when we were trying to prepare this country for an eventuality and an emergency if it should come. I remember when we were trying to appropriate money to build 5,500 airplanes. Men took to the well of this House and said, "Whom are we preparing to fight?"

Pull down the map and look at Greece and Turkey. What does it mean if they are absorbed into the maw of communism and accept the leadership of Russia, which they do not want to accept? That includes Turkey, Greece, the Middle East, the Mediterranean, northern Africa, Italy, and maybe France. If \$400,000,000 will help to stop that, I for one, am willing to appropriate it. Maybe if our vision had been broader, our insight keener a few years ago, and we had built up our forces, there might not have been a Pearl Harbor. They knew we were unprepared to fight and, frankly, they read speeches and newspaper articles, some of them from the United States, that made the Japanese think we would not fight. General Marshall said, "*This bill.*"

Now, let me say just a word about one amendment that is going to be offered, as I understand, and that is about this thing of turning the matter over to the United Nations. The United Nations is impotent to handle this matter. The United Nations has not the money, it has not the power, it has not the organization to do this job. So, it would appear to me that the better thing to do and the more candid thing to do by the people who intend to support an amendment like that would be to rise upon the floor of this House and move to strike the enacting clause from this bill. If Greece and Turkey need help, they need it now; not 60 days from now, not 90 days from now or a year from now. It might be too late, my friends; it might be too late.

It is a trite expression that we stand at the crossroads. I think we do. We are the most powerful Nation that has existed on the face of the earth, comparably, since the Caesars bestrode the world like a colossus. Leadership has been offered us. People who love liberty and cry for a fair chance want us to assume that leadership, and lead the world and not follow in this challenging hour, on this fateful day and in these fateful times. If we do not accept our responsibility, if we do not move forward and extend a helping hand to people who need and want help, who are democracies or want to be, who do not want to be smothered by communism, if we do not, I repeat, assume our place, God help us; God help this world.

TAKE YOUR COLLEGE IN STRIDE ¹

William G. Carleton

Member of the University of Florida Faculty
(Talk made to First-year Students,
University of Florida, Nov. 25, 1946)

College offers you five great opportunities—professors, contact with fellow students who themselves are the products of a winning process, laboratories, a library filled with books, and leisure time. And the greatest of these is leisure time.

Is it not strange that the greatest good provided by a university

¹ Printed in *Vital Speeches of the Day*, Mar. 1, 1947, Vol. XIII, No. 10, page 320. By permission of the City News Publishing Company of New York.

is something intangible—something that cannot be seen, something that cannot be written down in catalogues or reduced to clock hours, credits, degrees? But the leisure time offered you during your university days is the priceless boon. Never again in your life will you have so much time—time to browse, to think, to dream, to discuss, to argue, to question, to create, to construct. Even if you should become a college professor you will never again have so much precious leisure. Beware of those educators who want to put you in a straight jacket and make you account for every minute of your waking hours. Those educators do not want a university; they want an army.

What any professor can give you in any subject is limited—limited by the inability of any man, however great his sense of the vicarious, to impart but a small fraction of his knowledge and experience; limited by the necessarily formal nature of the student-teacher relationship; limited by the professor's own talents and background; limited by cultural and traditional restraints. Even the greatest of teachers are limited, limited by the very clarity of the point of view which brings them to prominence and makes them "great."

Your professor, to be sure, will be able to suggest, to encourage, to help tie up loose ends, to put things together, to point out connections where none seemed to exist before. If he is the sort of person who can do this in an interesting and exciting way, so much the better. If he has developed enough maturity in his own subject to have come to a definite point of view and to have made some original contributions, then you are blessed. And if he can impart his ideas without pomposity and with humor and sparkle, then you are twice blessed.

However, even the most gifted professors can give you little real insight, understanding, ripeness of judgment, wisdom. These are the results of living, countless contacts with men and events, wide experience, travel, observation, the reading of great books, the doing of great deeds, thinking and acting in real life situations.

The library, even in this scientific age, is the student's chief source of knowledge. A university library is a truly wonderful place. There you can find almost all the ideas that men in all times and places have thought—the ugly and the beautiful, the foolish and the wise, the grotesque and the sensible, the curious

and the useful. There you can re-live the life experience of the race—the story, still unfinished, of man's slow groping for civilization.

As sources of ideas, professors simply cannot compete with books. Books can be found to fit almost every need, temper, or interest. Books can be read when you are in the mood; they do not have to be taken in periodic doses. Books are both more personal and more impersonal than professors. Books have an inner confidence which individuals seldom show; they rarely have to be on the defensive. Books can afford to be bold and courageous and exploratory; they do not have to be so careful of boards of trustees, colleagues, and community opinion. Books are infinitely diverse; they run the gamut of human activity. Books can be found to express every point of view; if you want a different point of view you can read a different book. (Incidentally, this is the closest approximation to objectivity you are likely ever to get in humanistic and social studies.) Even your professor is at his best when he writes books and articles; the teaching performance rarely equals the written effort.

Students who come to the university merely to learn a trade will not understand what I have had to say. Neither will those who come merely to earn high grades or deliberately to make Phi Beta Kappa. But the others—those who have come to learn of life in this puzzling and complicated world of ours—will, I think, understand.

The following four speeches are actual transcriptions of student talks which were recorded. Except for punctuation and paragraphing, these talks have not been altered nor edited.

LIMITED? OR UNLIMITED? HORIZONS

A Student Talk (8 minutes)

My talk is going to be a brief discussion of the future possibilities of commercial television. Before discussing the present and future status of television, I would like to give a brief history.

In 1929, television was first introduced to the American public. In that year, television scientists proclaimed that, commercially speaking, television was "just right around the corner." A few years went by and nothing happened. During the middle thir-

ties, great improvements were attained on the television mechanism by two young scientists by the name of Vladimir Zworykin and Philo Farnsworth. These scientists were aided greatly by Dave Sarnoff of RCA. In addition, as of today, RCA has spent at least ten million dollars in the field of research of commercial television.

In 1939, at the World's Fair in New York City, television was introduced for the second time to the American public. Again all the advertisers who had advocated television beat the drum and said "television is just right around the corner." While at this time the beginning of the Second World War started, and it was rather unfortunate for commercial television that this took place. As a result, experimentation had to cease and television did not have a chance until the end of this war. Now it's 1947, and again the advocates are stating, commercially, "television is just right around the corner."

Well, what is the actual status of commercial television?

At the present time, television is in a state of transition. That is, it has wide fields in front of it but at the same time it has some very glaring shortcomings. First, I would like to cite some of these shortcomings, and then cite some of the good points of commercial television.

First, snowstorms. Snowstorms are comparable to static on the radio. That is, on the television screen, at times, white streaks appear which look like snow. No one knows the exact reason for this, but scientists believe that the starting of an X-ray machine or a car motor within the near vicinity of a television set might cause this.

Second, fast-moving persons or games are not transmitted properly on a television set. That is, a hockey game or a ping-pong tournament is rather confusing because the audience sometimes sees twenty-four hockey players or four or five ping-pong balls at the same time.

One of the really hindrances of television is the limitation of transmitting television rays or waves. At the present time, they can be transmitted for twenty-five miles. If television is to be used properly in the United States, a minimum of ninety relay stations would be needed at a cost of two hundred and fifty thousand dollars per station. As you can see readily, financially television is being hindered.

But the biggest shortcoming of all is the refusal of advertisers

to sponsor programs. In England, under the BBC, the revenue for television is brought about by taxes on individual television sets and radios. This is not possible in America, and as a result we have to resort to advertising. At the present time, it's very hard to get companies interested in advertising because of one very obvious reason: that is, the high cost of programs. For a mediocre program the minimum cost is one thousand dollars per minute! A program of the caliber and length of Jack Benny's program would cost an estimated one hundred thousand dollars per program.

Another shortcoming of television is the lack of actors for television. Movie actors and radio actors are not desirable for television because of two reasons. One, radio actors cannot use their scripts. Two, movie actors are not allowed retakes, like Hollywood.

There are many good points of television at the present time, but I will just cite the main ones.

One is that television, in its present stage, is as good as a sixteen millimeter movie, and is improving rapidly.

Two is the tremendous appeal for television. People would rather see a boxing match at the time it is taking place rather than going to a movie theater and seeing it a week later.

Three, scientists have stated that within a short period of three or four years, color television will be probable.

Fourth, scientists have said that most of the bad features of television, like double action and snowstorms, will be mitigated or completely eradicated within the next ten years.

I would like to conclude with the opinion of two scientists in relation to the future of television, and my own opinion also. The two scientists say that television has unlimited horizons and will probably replace the radio industry within the next fifteen or twenty years. While my opinion differs quite a bit from theirs in this one point: I believe that television has strictly a very limited future. The best deal for television would be a combination with radio and the production of very commercial and popularly-priced radio-television sets. Because of the almost insurmountable obstacles caused by finance and this deal of having relay stations every twenty-five miles, I think the best plan would be to have one or two variety shows each evening, and have all the rest of the programs brought through the regular radio systems. But, as scientists have said, "Just wait and see."

ASSIGNMENT: TO BUILD A BRIDGE

A Student Talk (11 minutes)

Colonel Wagner sent a messenger up front to Lieutenant (Mechanically-Minded) Slocum.¹ It was an assignment to build a bridge over a small stream so as to facilitate the movement of troops and equipment.

It was mid-afternoon in the Philippine jungle, and the Lieutenant and a Sergeant went up forward to survey the situation. They checked the grade of the banks, the speed of the flow of water, the best trail approaches, and the location of bedrock on shore as well as in the stream-bottom. From this survey, a tentative location was determined.

The next question was: what type of bridge should be built? Three factors usually determine the type of bridge. First, what will it be used for, how heavy a load will it have to carry? Secondly, how permanent will the structure be, how long must this bridge last? And finally, where is it to be located, how wide is the stream, is there a bedrock stream-bottom, and is there bedrock on either or both shores?

Three types of bridges are the pile bridge, the steel-truss bridge, and the suspension bridge. This first type is relatively easy to build and I'll explain it as I go along. The other two types are much more intricate, from an engineering standpoint, but they still follow the same general principles.

Here the speaker explained, with the use of pre-drawn diagrams on the blackboard, the principles of construction of the steel-truss and suspension bridges. This portion of the talk, and other portions which have been omitted, is meaningless without the diagrams.

Back to our story! The necessity for speed in construction and the relative rigidity of choice of materials were two other factors to be considered in this particular case. So the decision was made to build a pile bridge. An estimate was made of materials and equipment needed to do the job, and this was sent back by the walkie-talkie to a nearby engineering dump. Within

¹ "Colonel Wagner" is the speech instructor in whose class this talk was given; "Lieutenant (Mechanically-Minded) Slocum" is the student who gave the talk.

an hour or two, the gang of men had arrived for the job; trucks were delivering the pilings, the twelve-by-twelve caps, stringers, and the decking. A couple of caterpillars were clearing and grading the approaches. A pile driver was on the scene ready for action.

A pile driver is a caterpillar tractor with treads and a cab body.

Here the speaker explained, with the aid of pre-drawn sketches, the construction and operation of a pile driver.

By this means, your piling, which is your most essential part of a pile bridge, is driven down into the stream bed. Because some big brass happened along about this time and insisted that the pilings be driven at fifteen-foot intervals, and because the lead brace on the pile driver happened to be only fifteen foot, this necessitated placing the pile driver right on the edge of the bank, with about two or three feet of tread hanging out in thin air. Each time the pilings would be driven, the cat would tilt forward and back. Eventually, two pilings would be driven into the stream. And then you have to saw off your pilings, so they're level, and swing out what are called caps, or twelve-by-twelve affairs used to connect the pilings.

At this point, still using illustrations, the speaker continued his explanation of the process of building a bridge.

Finally the last part of the decking was laid and the bridge was finished. It was four a.m. in the morning. The first vehicle of war, a huge tank, began to rumble across this miracle of jungle engineering. Suddenly, when it reached the middle, the bridge collapsed.

The tank went swimming. Lieutenant (Mechanically-Minded) Slocum was transferred to the Air Corps. The war moved on.

Even though the bridge collapsed, however, the Lieutenant gained some valuable lessons from the experience. He recognized that the four steps in the science of building a bridge could be readily applied to any other areas of life, including politics.²

² Because the student who gave this talk was interested in politics above everything else, he talked about politics whenever the subject could be re-modeled to include it. For that reason, the instructor made it very clear that *this* talk was to be different. The specific assignment was "a talk in which you describe at least three types of bridges and explain how to build one of the types." The speaker served in the Air Corps during the war and never built a bridge in his life.

First, survey the situation well. Secondly, decide on what type, what construction, will be built. Thirdly, gather the materials and equipment. And finally, get the job done, regardless of obstacles.

NORMAN THOMAS

A Student Talk

(5 minutes)

I'm going to tell you this morning about a man who has been figuratively and literally floored three times, a man who himself admits, "I have about as much chance of ever getting into the White House as I would have flattening Joe Louis with a hay-maker." This character, and he is very definitely a character, has been the Socialist Party's unsuccessful presidential candidate for five times. He's a hard-headed, well-groomed, self-assured diplomat whose name is Norman Thomas. I will tell you of his past and attempt to look briefly into what I think of his future.

There is one characteristic which has been identified with him in the past, which is identified with him in the present, and which will continue to be identified with him in the future. It is this one characteristic that serves as a thread of continuity for his life and work; and that is his unfailing devotion to the tenets of the socialistic form of government.

Norman Thomas was born in 1884, coming from a family of preachers of a rigid Calvinistic creed. It was undoubtedly from them that he inherited the marvelous gift of gab. He sold newspapers in his youth, and then his father was moved to a new parish in Pennsylvania, so Norman attended Bethel College for one year. But after that first year a rich relative decided that it was time for him to come to Norman's rescue, so he gave him enough money to go to Princeton University, where he would continue to prepare for the ministry. Upon graduation from the Princeton Theological Seminary, Norman Thomas won a debate by arguing "Municipal governments should own their own street railway systems." Ironically enough, he was not socialistic at this time, and did not show extreme tendencies even in 1908 when he voted straight Republican on the Taft ticket.

After graduation he worked in New York slums doing religious work for two years; he went abroad; and returned to preach in New York State. It was at this time, after he had returned from

a world trip, that his interest turned only to politics; and in 1918 he became the editor of *The World Tomorrow*, a socialist publication. After the War, or rather with the advent of war, he started leading strikes.

In 1924, he ran for governor of New York State. In 1925, mayor of New York City. In 1926, state senator of New York. In 1927, alderman of New York City. In 1928—he started running for President. The surprising thing about this is that he has received an unbelievable amount of votes. With the depression, his followers increased. He carried on in that vein up to the present time, running for President last in 1944.

Thomas has been in the thick of major battles for the last two decades, and has been arrested more times than he can or would care to remember. However, he still has the air of a prosperous minister and he could no more slap a stranger on the back to get a vote than he could pose for a picture with a fish he hadn't caught.

Politically, Norman Thomas is a dangerous man. Personally, he is most trustworthy and sincere. He has not succeeded in firing the imagination of the masses, in my opinion, because he is far removed from the dispossessed and underprivileged classes for whom he is fighting.

What about Norman Thomas' future? Well, I don't know, but I'd be rather pessimistic in saying that he will probably go on about the same. But one thing I would like to say: as long as each system of government is bound to produce individuals who want to upset the social apple-cart, I believe that a revolutionist like Thomas, who fights clean and above board for what he believes to be true and right, is infinitely superior to those who bore from within through violence, intimidation, and deceit.

THE AMERICAN INSTITUTE
OF PUBLIC OPINION AT BAY;
or, Dr. Gallup on the Run
A Student Talk
(14 minutes)

The obvious weaknesses of government by opinion is the difficulty of assertion. That was in a book written by James Bryce.

The Gallup Poll has been under attack from several quarters for several different reasons. Before answering those complaints against the Poll, I would like to take a cue from Dr. George Horace Gallup and survey the condition of the electorate in our country. The vote in this country is quite weak for a democracy; in fact, it's the weakest of any three democracies on record. Out of ninety-one-and-a-half million eligible voters in the forty-six election in November, less than 40 percent voted. Now, you might think that's a fairly high figure. When you get a 40-percent attendance in Chapel or 5-percent attendance at an educational lecture around here, you think it's doing rather well. But taking the proportion from other countries you begin to see that it is not at all a favorable percentage. In England, there's a 60-percent turn-out for national elections. In Canada, it runs even higher, 80 per cent. And in France, half the entire population turns out at the polls when there's an election. And we look on that country with a view of contempt in regard to their political life.

Not only are our people weak in clamoring to the polls, but their knowledge of their own governmental system is correspondingly, or even more, weak. In January, 31 per cent knew that elections would be held in the following November of forty-six. Thirty-one per cent of the people, adults, polled by the Gallup Poll! Sixty per cent of those could name both of their senators. That means 40 per cent couldn't. Fifty percent of those, or 50 percent, rather, of those polled, could name their district representatives. That is, only one representative, the one from their own district. But this is even more dismal: in 1944, one-third of the voters could not name the republican vice-presidential candidate, and more than one-third could not name the democratic vice-presidential candidate. If the Gallup Poll could do no more than illuminate this pitiful condition, the organization would be justified.

However, as Dr. Gallup has gone on to illustrate, the Gallup Poll has many more, and more important, functions to perform in this democracy. Dr. Gallup is interested in—why this ignorance? His opinion, based on a great deal more observation than any of us could have the opportunity to experience, is that the voters are not unintelligent, that they possess a good deal of common sense, but that they certainly are uninformed. That's not the view taken by the politicians, not the view taken by Holly-

wood, or the experts of radio who design our programs. Their view is that the public, besides being uninformed, are exceedingly immature and of very low intelligence. It hardly needs any further amplification when you see a great deal of the material that's sent over the radios and through the screens.

Dr. Gallup thinks that this situation is the result of two basic factors.

First, he feels that the public school system has neglected civic education to a lamentable degree. And I think that if you sitting in this room will reflect upon the amount of civic education you received in school and the perfunctory quality of that education, the dry way in which it was presented, you could concur with Dr. Gallup's opinion. I know I can. I had one semester of civics in high school, and it wasn't presented in a realistic manner. It was presented as a series of graphs and tables and charts, which are all right for the advanced political economist whose interest is self-sustaining and whose comprehension goes a great deal further than the high school student's; but it seems that for the maturing mind, something more interest-inspiring than charts and graphs should be presented in the way of civic education.

The second reason that Dr. Gallup attributes the general civic ignorance to is the incredibly low plane on which political campaigns are conducted. Politicians in all parties seem interested in obscuring the issues as much as they can by appealing to the selfish interests of their constituents to gain election. They are afraid to let their electors know the facts. They are afraid that their electors will not be able to comprehend the facts, that they will misinterpret them.

That about takes care of the question of political ignorance and we pass into other phases of the determination of public opinion.

There is a tendency, exhibited by politicians in both parties, to read too much into the vote. That was noticeable in President Roosevelt's administration when his landslide that brought him into office caused him to believe that the public would sanction his packing of the Supreme Court. It was later found by Gallup Polls and by general public reaction that that was not a procedure that was favored by the majority. The majority believed in a Supreme Court that was absolutely free of political influence. Earlier than that, Hoover's not quite as great a landslide caused Hoover to think that that was an indorsement of prohibition by

the people, and Hoover kept prohibition in effect long after prohibition had lost the majority support of the nation.

And that is where the Gallup Poll carries greatest function for the benefit of society. It is not feasible in public elections to determine public opinion on a number of different factors. It's a "yes" or "no" decision for one administration or the other, and is rightly so, because any further ramifications of the vote would create almost hopeless confusion. But it is necessary that the public opinion on a number of issues be decided. And a non-partisan organization for the sampling of public opinion can serve any and all parties at the same time, for giving better government by actually following the will of the people.

The techniques of sampling this opinion have been criticized on numerous occasions, and I believe that inside of a couple of minutes I can allay any criticism of those techniques, other than those of a superficial nature. There is one criticism of bandwagon technique, or bandwagon phenomena, that undoubtedly exists. However, the bandwagon is certainly more exaggerated in the hoopla and promotion of a political campaign than it is in the simple recitation of numerical votes through a poll. Secondly, people have claimed that, "Well, such a very small percentage of the population is polled that it can't be representative." It is representative, by the fact that the organization studies ways and means to hit every plane of economic existence and every area, so that the twenty-five thousand voters who are surveyed on a question of national interest are probably a more true cross-section than the twenty-five thousand voters who go to the polls.

It goes back to the parable that Mr. Slocum gave in relation to his speech on international relations: a choice between running the country by the seat of the pants, as in the days of Tammany Hall, or running it by scientific instruments.¹

¹ Reference to a talk made in the same class a few days before.

Excerpt from *THE JUDICIAL PROCESS TODAY*¹

Roscoe Pound

Former Dean of the Law School, Harvard Law School

(A talk made at the Economic Club of Detroit,
February 10, 1947.)

A good many years ago, when I was practicing in my native state, for a time, by appointment of the County Commissioners, I served on a board, the statutory name of which was "Board of Insane Commissioners." The legislature evidently felt pretty sure that that was the correct term, because in further sections it would begin, "and it shall further be the duty of said Insane Board to do this, or that."

Well, while I was sitting as an Insane Commissioner on this Insane Board, we had before us a retired clergyman who had been certified to us by two physicians to send him to the insane hospital, where everything was quite insane. We had to examine him. He was a very fine appearing old man, very courteous, very considerate, and he appreciated the embarrassing circumstances under which both himself and the Commissioners were in that inquiry; and he quite satisfied me after about an hour of examination that he was certainly as sane as anybody in that room, and I turned to my colleagues and said, "I think this has gone far enough, and that we ought to discharge this gentleman." "No," the medical member said, "the physicians have certified him, they know their business, and we had better keep after him." So, I fingered around the papers, and finally found that what had led immediately to his appearance before us was that the Sunday before he had thrown a hatchet at his daughter. That did not seem in keeping with the impression that he produced that morning. So I said to him, "I observe among the papers this charge, that last Sunday you threw a hatchet at your daughter. Is that true?" "Quite true, gentlemen," he said, "that is quite true." I said, "Perhaps you will explain to us how you came to do it." "Certainly, gentlemen," he said. "She was in my pathway." "Well," I said, "the affidavit indicates that she was behind you at the time." "Quite so, gentlemen," he said, "that is quite right. I have two pathways; one coming, and one going."

¹ Printed in *Vital Speeches of the Day*, April 1, 1947, Vol. XIII, No. 12, page 362. By permission of the City News Publishing Company of New York.

Now, in discussing almost any subject you can discuss it as you find it at the moment, or you can take the coming pathway, which has come down to the moment, and see how what is happening at the moment looks in the light of that coming pathway; or, you can pursue the perilous path of prophecy and indicate what you conceive should be the going pathway that goes out from the condition in which we find ourselves for the moment.

Now, what is the situation about the judicial process at the moment?

Well, law is a word of a great many meanings, but I suppose, as lawyers understand it, and have understood it since the days of the Romans, it is a regime of adjusting relations and ordering conduct by a systematic and orderly application of the force of a politically organized society.

So, we have that regime. But, to make it systematic and orderly, it is conducted in accordance with the body of authoritative guides to decision; and that is supposed to be applied by the authoritative technique of the judicial, and today we have to add the administrative process.

So, the significant thing, after all, if you look at the matter functionally, is not only the judicial process, the process of maintaining this regime, of adjusting relations and ordering of conduct, but carrying on and maintaining that regime in accordance with the body of authoritative guides to determination, applied by an authoritative technique.

Well, I do not need to tell you that is not exactly what the judicial process has become today. It is a little difficult to describe it. When I read the reports of our highest tribunal, I sometimes feel like the colored preacher who set out to unscrew the inscrutable. I do not know that I can give you any exact description of the judicial process in action—at least in that tribunal—whereas, certainly twenty years ago I would have described it with perfect certainty.

Excerpt from INTERNATIONAL TRADE BARRIERS ¹

George Taloe Ross

(A talk at the Scott Forum, Chester, Pa., April 17, 1947.)

We are apt to think of international trade problems as being divorced from your and my day-to-day life. They are not. However, I hope you are not so intimately aware of them that you will be acutely critical of my remarks.

Barriers to international trade are so involved and complex that it is most difficult to explain them in words we all can understand. But it must be brought home to all of us that unsound economic relations are a promise of strife. So the involved language of technicians just won't serve when considering these barriers, their purposes and dangers.

Mr. Philip D. Reed, Chairman of the United States Associates of the International Chamber of Commerce, tells a story that makes the importance of simple language most clear. It is about a foreign born plumber in New York City. He wrote to the National Bureau of Standards that he had found hydrochloric acid did a good job of cleaning out clogged drains.

The Bureau wrote: "The efficacy of hydrochloric acid is indisputable, but the corrosive residue is incompatible with metallic permanence."

The plumber replied he was glad the Bureau agreed. Again the Bureau wrote: "We cannot assume responsibility for the production of toxic and noxious residue with hydrochloric acid and suggest you use an alternate procedure."

The plumber was happy, again the Bureau agreed with his idea. Then the Bureau wrote: "Don't use hydrochloric acid. It eats Hell out of the pipes."

While directing my remarks to the destructive effects of international trade barriers on the American and the world economy, I will, I am afraid, not be able to state the problem with such clarity, but I certainly will not state it in economic jargon.

Allow me to introduce the subject obliquely by stating that in our own small world, for the moment here in Chester, just as in the world at large, we want to preserve what is most precious

¹ Printed in *Vital Speeches of the Day*, May 14, 1947, Vol. XIII, No. 14, page 435. By permission of the City News Publishing Company of New York.

to us. A large number of us probably think that high on the list is job security. We are worried because we know now that depressions in far corners of the earth can make their impacts on our own domestic economy and thus affect the security of our jobs.

I can give ready answer, I believe, to the means of gaining job security. The answer is totalitarianism. You and I *can* rely on government to provide full employment for the nation, but only if the government is totalitarian.

Excerpt from THE UNITED NATIONS AND YOU ¹

Mrs. Franklin D. Roosevelt

(A talk given at the New York Herald Tribune High School Forum, New York, April 13, 1946.)

I was to talk to you about what you could do for the United Nations. One thing I feel very strongly. You've just heard about the crisis at present in college education. Well, you know that crisis points up a great deal that we are constantly hearing about. We're always meeting crises because nobody has enough imagination to look a little bit ahead and realize that we're going to have these crises, that they're coming inevitably.

Now young people could develop imagination, and while you are in high school is a very good time to develop it, and while this happens to be a very small crisis from my point of view, nevertheless, it points to the fact that you need to have imagination in every field, and you need to have it in the future of the world. Now I heard the end of a speech which was very interesting to me, because it pointed up something that I wanted to say to you in your relation to the United Nations. What you do in your own communities and in your own lives is vital, because the United Nations are fifty-one nations, and they have to be brought together and understand each other and work together, and each one has to recognize the good things about the other and the things that they don't understand they must try to gain an understanding of, and that's going to require imagination.

And it's going to require, for the future, a vision and a vision

¹ Printed in *Vital Speeches of the Day*, May 1, 1946, Vol. XII, No. 14, page 444. By permission of the City News Publishing Company of New York.

above everything else, of our responsibility as individuals, to accept the fact that what we do at home, in our community, builds the kind of a nation we have and the kind of influence that our nation is going to have in this group of fifty-one nations now, but which will later be even greater.

Now one thing that I kept thinking about in London was the fact that always we compared other people to ourselves, as we were now. We seemed to have so little perspective on the growth of nations and the development of nations, and we seemed to forget what we ourselves had been in our own development.

Now you are learning history. Now don't just learn history as a question of dates and wars. Try to make this history that you learn come alive. Think of it in terms of people, of different stages, and when you meet people from other nations think of your contact as historic contacts, contacts in which you are making history for the future.

Now, sometimes, I think that one of the things that excite us most today is how are we going to get on with the countries in Europe and in Asia that we don't know much about and that are handling their problems in a different way from the way we handle ours today.

G

SAMPLE CRITICISM SHEETS

[On the following pages will be found three sample criticism sheets. The instructor may copy these samples for preparing similar sheets (8½ × 11 inches) for class use if so desired.]

CRITICISM SHEET FOR READING ALOUD

NameClassDate

Title of Selection.....Grade on Reading.....

UNDERSTANDING: Does the reader seem to know what this
is all about?

COMMUNICATION OF MEANING: Ideas get over?

STRESSING?

GROUPING?

PITCH-VARIATION: Enough variety?

FALLING-INFLECTIONS?

VISIBLE ACTION: Eye contact? Posture? Gestures?

PRONUNCIATION AND ENUNCIATION:

Words mispronounced: Words and phrases badly
enunciated:

AUDIENCE REACTION: Did listeners enjoy this reading?

ADDITIONAL COMMENTS:

CRITICISM SHEET FOR INFORMATIVE TALK

NameClassDate

Title of Talk.....Grade on Talk.....

SUBJECT: Suitable to Speaker? Audience? Occasion?

BREVITY: Intended length?Actual length?

INTEREST AND SIGNIFICANCE?

CLARITY THROUGH PLAN? Beginning? Middle? Ending?

CLARITY THROUGH ILLUSTRATION? Anecdotal? Descriptive?
Graphic?

STRESSING AND GROUPING?

VISIBLE ACTION: Eye contact? Posture? Gestures?

LANGUAGE: Accurate? Colorful?

PRONUNCIATION AND ENUNCIATION:

Words mispronounced: Words and phrases badly
enunciated:

AUDIENCE REACTION: Did listeners enjoy this? Did they
learn anything?

ADDITIONAL COMMENTS:

CRITICISM SHEET FOR PERSUASIVE TALK

NameClassDate

Title of Talk.....Grade on Talk.....

SUBJECT: Suitable to Speaker? Audience? Occasion?

BREVITY: Intended length?Actual length?

INTEREST AND SIGNIFICANCE?

CLARITY THROUGH PLAN: Beginning? Middle? Ending?

CLARITY THROUGH ILLUSTRATION: Anecdotal? Descriptive?
Graphic?

PERSUASION THROUGH LOGIC: Sound evidence? Facts?
Opinions?

PERSUASION THROUGH EMOTION: *Effective?* *Legitimate?*

VISIBLE ACTION: Eye contact? Posture? Gestures?

LANGUAGE: Accurate? Colorful?

PRONUNCIATION AND ENUNCIATION:

Words mispronounced: Words and phrases badly
enunciated:

AUDIENCE REACTION: Did listeners enjoy this? Were they
persuaded?

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